TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. LV, NO. 1,419. NEW YORK: SATURDAY, MARCH 3, 1906. PRICE TEN CENTS

Photo by Baker, Columbus, O.

MINNA PHILLIPS.

TO our own personal and private rosaries let us add one bead, to our private and personal litanies add one clause, "Lord deliver us from violent friendships."

The news columns have contained the announcement of the spectacular rupture of the friendship of two women, one of whom accuses the third of having been the living occasion of the sundered ties. A few laughed at the feminine tale. More reflected.

Men are not in all things models of behavior. When a man is a fool he presents a more farcical semblance than does a woman. He is, to adopt the prerogative of coinage, a fooler fool. But he gives us a few patterns of conduct, and one of them is in not forming violent friendships. Men meet, touch hands, have a drink, tell a story, and go their ways, each serene at the possible prospect of never seeing the other again. Women meet, call each other "Dear," scald their foolish tongues with tea, embrace, tell each other all their conjugal secrets, weep at parting, and rush home to write hysterical letters. Man's friendship is a stiff, wholesome, intermittent breeze. Woman's friendship is liable to be a hurricane with cyclone variations and simoon garniture.

There are a great many sympathetic tears shed in a woman's friendship, but a great many scandal-breeding tales are told, and the end is almost invariably painful. The friendship of women is like the afternoon play of children ending in a mutual slapping of hot cheeks and pulling of tumbled hair, and defiant fingers placed beside fury wrinkled noses. And the fault lies not with friendship, but with the emotional excess of women in friendship.

When I hear that two girls are always together I wait for the time when they are always apart. That time inevitably comes. And it comes as surely to women, for women are only girls, much sadder and but little wiser.

We need a large acquaintance, a few well-chosen friends, and these in a state of good circulation, not congestion. The well chosen friends should, were the remolding possible, form a perfect being. But this is not a millenial age and we seek for perfection only in segments. One of the friends is emotional. We need her when we have grown a bit sluggish in the matter of sentiment. She is a spur for the circulation of the normal impulses. Another friend is studiedly self-contained. We need her in our crises, when judgment is vagrant. She is a cool hand upon a fevered brow. Our intellectual friend we need when we are acquiring down at the heel mental habits. Our soft little kitten friend we require when we are prone to too strenuous moods. We claim our spiritual friend when our lips are forming the down drawn habits of doubt. Our too sympathetic friend we need not at all, and our common-sense friend we need more often than any of them, but not always, for she would strip life of its draperies of fancy and leave it bare, indeed. As we are many-sided so we need many friends to minister to those sides.

The tendency of one exclusive friendship is narrowing and too feminizing. There may be a best friend, but there should not be a constant associate.

Don't form violent friendships, for violent is their end.

Those note-writing maidens who have been fascinated by Mr. Pruett's singing of "I Want What I Want When I Want It," and his oft-repeated stage assertion that he is a bachelor and will not change his condition are hereby credibly informed that he lives not far from the theatre in a pleasant apartment, with a wife, his son, who is some while away at school—I think he is preparing for Harvard—and a dog. The dog is a handsome black bull terrier, with a white evening dress front, muscles like steel springs, and a roar as loud and terrifying as his master's when he sings "I Want What I Want When I Want It."

The players and friends of the stage who have organized themselves into The Playgoers' Club concluded in solemn assemblage recently that the average New York critic is an embodied sneer. No critics having accepted the invitation to be present and see themselves as they appeared to others, the event was practically fruitless. If the good Playgoers will compel the attendance of the editors-in-chief of the newspapers at one seance and the proprietors of these papers at another, and follow with a mass meeting of the entire population of New York to convince it that it doesn't really enjoy flippancy, the fashions in criticisms may change. To fell a tree, woodsmen say, it is absurd to hew off the mere branches.

One of May Irwin's sons, Walter, who looks as unlike his mamma as is possible, being dark and slender, and of pensive and near melancholy features, is in a broker's office in the Hoffman House, where, during the strenuous, tape-reading hours between ten and three, nothing can bring the ghost of a smile to his face except one of his mother's jokes.

A stroller who assures me that he is a "a cheap actor," although I don't believe it, writes: "If you know the environment of the actor, as you seem to, you have doubtless often noticed the walls of the one-night and most week stand theatres. Their condition at once attracts the eye and repels the æsthetic mind. The actor craves publicity and legitimately demands advertising. You find his name, his half-tones, his thoughtless and sometimes foolish writing covering the walls. But it has occurred to me that the actors might improve upon their present methods of decorating those walls. The legends might easily be made more intellectual, more æsthetic, and more ethical. If each actor would write some little rule, principle or truth, relative to his art or life those walls would at least become interesting. And he might enhance the value of his writings by annexing his name. The practice might prove so popular that managers would furnish a parchment that could be filled."

Julia Dean has received from a former actress a scrap of a silk gown once worn on the stage by her famous aunt, Julia Dean Hayne. Miss Dean has fashioned it into a bag for her opera-glasses for those glad nights when she sits on the hither side of the footlights and watches other actresses act.

Joseph Physioc, the scenic painter of several New York theatres, entertained the Governor of Florida last week on Mr. Physioc's yawl, *The Flaneur*. These lines, which sound like an item from society columns, record merely an incident in an overworked man's brave and wise battle for health. On December 18 he took heroic steps for the recovery of much impaired strength, and incidentally is wooing fame in a new field. In his yawl, manned by two big Norwegian sailors, and accompanied by his wife and daughter, he has been cruising in Southern waters, preparing maps of the changes in channels and harbors for the Government, and a set of illustrations for a series of articles which Mrs. Physioc has written for an outing magazine, the series to eventuate in a book. The journey, which will end at Miami, Fla., has been one of romantic adventures. A recent gale that swept the Florida coast with wreckage the Physioc party encountered off the Georgia coast. At first the two Norwegians attempted to keep the yawl headed southward and to run through the storm. But the high winds and the thundering waves affrighted Mrs. Physioc and the effort which the men pronounced gallant and Mrs. Physioc declared foolhardy was abandoned. The yawl was run back and put into the nearest harbor for safety. On the return from the long trip he will resume his duties as a scenic artist, with fully recovered health, and an unalterable conviction that when illness threatens there is but one route to recovery, and that "Back to Nature."

The proprietor of a Lynchburg, Va., hotel, who is an interested student of the local drama, asked Bailey Avery whether Chauncey Olcott is a tragedian. "No," returned the most amiable of press agents, "he belongs to a new school. He is a musical comedian."

Lionel and John Barrymore and James O'Neill, Jr., have solemnly organized a society known as The Sons of Actors. Lionel is the president, John the secretary and the younger O'Neill the treasurer, and the trinity forms also the Board of Directors. The directors are busy just now stalking members.

Joe Holland, who was the beneficiary of the monster benefit which netted twenty-six thousand dollars last Spring, has been spending the Winter at the Summer home of the Lambs, near Bennington, Vt. The farm, you remember, was bequeathed to the club by the late and genuinely lamented Charlie Hoyt. The fine amiability that is the dominant characteristic of all the Hollands clings to Joe Holland in his lingering and painful illness. The atmosphere of loving kindness with which his brothers of the profession have surrounded hi... has done much to mitigate his suffering of mind and body. From the farm he sends cheerful messages. "I am doing well," he says, "and I am in excellent spirits. How could I be otherwise? This is the best world and these the best people I know."

On his first, last and positively only farewell tour of this country James O'Neill has not neglected his fixed habit of exploring every town he visits and photographing its curios. He has made the discovery that Columbia, S. C., has a town clock that strikes the hours literally by hand. "Two men," he says, "are on the municipal salary list, engaged by the year, at twelve hour shifts, to strike the hours on a bell in the tower of the town hall."

The exceeding trimness of Fritzi Scheff's figure has chained the wondering attention of some women and many designers. The designers have produced a belt as nearly like that which encompasses her small, round waist in the first act as is possible. The women have bought the belts and have worn them to the theatre for purposes of comparison. One woman bore her husband in triumph to a matinee.

"See, dear," she whispered while Madame Scheff warbled to the American promoter, "I have a Fritzi Scheff belt."

He glanced at her thirty-five inch zone, then back at the stage where the chic German was capering.

"It may be a Fritzi Scheff belt," he returned, "but it isn't a Fritzi Scheff waist."

THE MATINEE GIRL.

THE CLIPPER'S ANNIVERSARY NUMBER.

Last week's issue of the New York *Clipper* was a magazine of nearly sixty pages, in celebration of the fifty-third anniversary of that journal. Besides the regular news features, the number contains several score portraits of actors and vaudeville people, printed on good paper, with short sketches of their talents. A full page of pictures of Blanche Bates in various scenes from The Girl of the Golden West, and a page group of Maude Adams, Julia Marlowe, John Drew and E. H. Sothern are attractive features. The cover in colors is striking and expressive of the occasion.

FRANCES DONNELLY MARRIED.

Frances Donnelly, known professionally as Frances Belmont, formerly one of the Florodora sextette and later leading woman with Charles Hawtrey in A Message from Mars, was married to Francis Denzil Edward Baring, fifth Baron Ashburton, at Passy, France, on Feb. 19. Baron Ashburton was born in 1866 and succeeded to the title in 1889. He was married the same year to the eldest daughter of Viscount Hood, Mabel Edith, who died in 1904, leaving four children, one a son. He is a member of the famous Baring family of bankers and is said to be wealthy.

JOSEPH ARTHUR.

Photo by Falk, N. Y.

On Monday, Feb. 19, Joseph Arthur, the playwright, died of Bright's disease at the Hotel Normandie, New York city. He had undergone two futile operations, his decease having been expected at any moment for the past ten days. His wife, Charlotte Cobb, the former actress, was with him at the time of his death. Mr. Arthur's health had been failing for more than a year.

Arthur Smith, or Joseph Arthur, as he has always been known to the theatrical world and the public in general, was born in 1848 at Centerville, Ind., being the oldest son of a Methodist preacher. When he was fourteen years of age the family moved to Indianapolis, which then had the only theatre and the only newspaper in the State, and Arthur always retained his official residence there, though most of his time in later years was spent in New York city.

Mr. Arthur's first play, a "howling melodrama," according to his own account, was produced under the title of Colorado at the Academy of Music, Indianapolis, when he was eighteen years old. He made one early attempt to go on the stage, but was discouraged by a disagreeable experience at "suping," the poetic fact of which was that his street clothes were stuffed down between the walls by the "regulars." About that time the Civil War was at its height and young Arthur enlisted with an Indiana regiment, in which he served for two years, then being transferred to the navy as an apprentice, where he finished his term in companionship with William M. Chase, the distinguished artist. On the expiration of his naval term his dramatic ambitions again came to the fore and he joined Lent's old New York Circus as the nearest approach to the stage, being hired to sell lemonade and ride in the parade. After staying six months with the circus he reached New York penniless and so humble that he was persuaded to return home and enter college on a scholarship which happened to be at his father's disposal, but he remained a student for only a single term and then left to learn stage dancing, an attempt which he abandoned after three lessons.

Joseph Arthur made his first real success as a playwright with The Great Encounter, which was produced at the Olympic Theatre, New York, in 1877, and from which he made a profit of $1,100 the first week. In his own words, this frightened him out of his senses. He sold the play immediately and organized an American minstrel troupe to tour Scotland and Ireland, arriving on the other side with a company of nine people and just $100 in his pocket. The company made a startling success, both in Glasgow and Dublin, but presently disbanded owing to internal dissensions and tempting offers from local managers. Arthur's next venture, after a year's sojourn in England, was with a British opera organization, which had a successful season of fifteen months in India. At Bombay and Calcutta he sang almost every important male role in The Chimes of Normandy, The Grand Duchess, Chilperic, The Daughter of the Regiment, Madame Angot, Pinafore, The Pirates of Penzance, The Sea of Nymphs, The Princess of Trebisonde and other popular operas. Returning to England, he met William H. Guest, a correspondent of the London *Times*, with whom he visited the different courts of India, making free-hand sketches. Among other thrilling events the two comrades witnessed the defeat of an English army by Ayoob Khan, leader of the Afghans. Then Arthur visited China for six months and spent a whole year in Japan. These travels have a vital interest, since he used material gathered on these journeys for two of his melodramas, about the only two that did not deal with rural Indiana and American life.

When Mr. Arthur returned to America he turned his attention to playwriting again and produced The Still Alarm in 1887 at the Fourteenth Street Theatre, New York. The melodrama made an instantaneous hit, largely owing to the idea of having a fire engine cross the stage at full speed, and is played in stock companies all over the country up to the present day. Joseph Arthur, whose head was absolutely teeming with inventions, may be said to have originated the modern melodrama of mechanical devices, and, unlike most originators, he was never really surpassed in this peculiar branch of work. In 1890 Blue Jeans, in which the principal device was a "buzz saw," which all but divided the hero in halves, came out at the same playhouse, creating the same stupendous kind of a sensation. The Corneracker, presented at the Fourteenth Street in 1893, fell comparatively flat in spite of a complicated elevator effect invented by R. T. Gillard, an expert electrician. The Still Alarm was taken to England in 1888 and ran at the Princess Theatre, London, for 104 nights. Of Mr. Arthur's other melodramas, Linsey Woolsey was produced in 1895 at McVicker's Theatre, Chicago; The Cherry Pickers, the scenes of which were laid in upper India during the Afghan-British War of 1879-80, at the old Fourteenth Street in 1896; The Salt of the Earth, another rural melodrama of the same locality as Blue Jeans, was presented in 1897; On the Wabash came the following season, and Lost River made a melodramatic triumph, of the same Hoosier type, at the Fourteenth Street in 1900. He also wrote a Japanese drama, a sort of adaptation from an Oriental original, as yet never produced, and Seirine, a romantic drama (unproduced) of life in India.

Joseph Arthur produced practically all of his own plays, accumulating a considerable fortune in the business. He also managed the American tours of several musical virtuosos with varying degrees of success, among them Ysaye Rivarde and Sauret. He is said to have lost $50,000 recently through his interest in the American Circus, which Joseph T. McCaddon took to France last Spring. He married Charlotte Cobb, an actress, but never had any children. Though Mr. Arthur may not rank among the literary playwrights, his melodramas were surely "of the better class."

MINNA PHILLIPS.

Minna Phillips, whose picture occupies the first page of THE MIRROR this week, is an Australian by birth, and made her theatrical debut under George Rignold, of Henry V fame. During her five years' residence in New York she has become popular as a stock leading woman in Pittsburgh, Nashville, New Orleans and three consecutive Summers in Syracuse. She has an excellent stage appearance and is of a sympathetic temperament and possesses the adaptability so necessary to stock actors. This season Miss Phillips has been featured in The Duke of Killicrankie and is considering offers for a stellar role next Fall.

PLANS FOR MRS. FISKE AND BERTHA KALICH

Owing to the enormous success of the tour of Mrs. Fiske and the Manhattan company in Leah Kleschna, Harrison Grey Fiske has decided to postpone until next season the new productions in New York contemplated for this Spring. The constant expansion of the circuit of Independent theatres and the demand in various cities from which Mrs. Fiske has been excluded, on account of Trust conditions, to see her and her noted organization of players has had much to do with this change of plans, and many of those cities have been added to her itinerary since she began it.

But while Mrs. Fiske will not be seen in New York this season in new plays, and while she will not appear at the Manhattan—her home theatre—Mr. Fiske has made arrangements for her appearance at the Academy of Music early in April for three weeks. This will be Mrs. Fiske's first engagement in that playhouse. Two weeks of her term there will be devoted to Leah Kleschna, and probably one week to a revival of Becky Sharp, in which the principals of the Manhattan company will appear with her.

Harrison Grey Fiske, manager of Mrs. Fiske and the Manhattan company, announces his plans for Mrs. Fiske's next season in New York to begin next Autumn, and which is designed to cover a long period. The feature of this season will be a new and original comedy by Langdon Mitchell—who made the successful dramatization of Vanity Fair for Mrs. Fiske—and who illustrates the power of heredity in literary gifts. He is a son of Dr. S. Weir Mitchell, celebrated in various fields. Mr. Mitchell's new play, to judge from its title, The New York Idea, should possess a special interest for metropolitan playgoers. It is wholly American in subject, novel in idea and development, and is said to treat with unusual dramatic skill a series of questions of social concern, introducing characters new to the stage, if not to observers of contemporary life in the metropolis. Mrs. Fiske will have in this play, in the judgment of those who have knowledge of it, the most important role she has been called upon to interpret in years, while the other salient parts will demand the best talent of the actors associated with her. In this connection, it is interesting to note that the Manhattan company, which has distinguished itself wherever it has been seen as perhaps the best-balanced dramatic organization now playing in this country, will remain practically intact for next season, and Messrs. John Mason, George Arliss, and William B. Mack will have prominent roles in the new comedy. The requirements of The New York Idea are such that a number of additions will be made to the Manhattan company, and in making these additions Mr. Fiske will endeavor to add to the unique distinction and ensemble strength of the organization.

Madame Bertha Kalich, who in a very short time has established herself as a leading star of the English-speaking stage, under Mr. Fiske's direction, in Monna Vanna, will continue under his management. While his plans for her future include her appearance in several of the great roles in the tragic repertoire, with productions on an elaborate scale, Mr. Fiske will present Madame Kalich in New York early next season in a powerful drama of the modern realistic school. It is also Mr. Fiske's purpose to surround Madame Kalich with actors of a quality equal to that which characterizes the Manhattan company, and, in fact, in every way to place the productions in which she will appear on the plane that has distinguished those associated with the Manhattan Theatre. Madame Kalich's first season in English has been triumphantly successful, both artistically and popularly, and throughout the leading cities in which she has been seen in Monna Vanna she has taken immediate rank as one of the leading attractions with a future of undoubted brilliance in the field she has entered. It is the fixed belief, not only of Mr. and Mrs. Fiske, but of many who observe and comment on the stage, that Madame Kalich will achieve an unrivaled position upon the English-speaking stage as a tragedienne and emotional actress. She has perfected her command of English, and her diction is generally acknowledged to excel that of any other foreign player who has appeared in this country in the prevailing tongue. She possesses youth, temperament, technical resource of a high order, and her voice everywhere has been recognised as one of the most wonderful organs ever heard in a playhouse.

An interesting probability before the end of next season is the joint appearance of Mrs. Fiske and Madame Kalich in a new play that will furnish roles of relative prominence and fitness for two such artists, supported by actors selected from both the Manhattan company and the Kalich company. Mrs. Fiske herself has suggested this artistic coalition, which will comprise a two weeks' engagement in New York and a brief tour of the leading cities.

A DAUGHTER OF THE REVOLUTION.

On the evening of Washington's Birthday the Manhattan Chapter, Daughters of the Revolution, held a dramatic entertainment at the Carnegie Lyceum. The programme was divided into three parts—a lamentable effort at a one-act character piece, a mediocre attempt to imitate George Cohan by a young gentleman and four young women who could not even keep accurate time to the music, and a commendable three-act comedy by Mrs. Doré Lyon. This little comedy, which was very short indeed for a composition in three scenes, bore the name of A Daughter of the Revolution, being another and rather a superior example of the trite Revolutionary costume piece. The cast contained thirteen characters, and since most of the roles were played by professionals of minor importance, the production could scarcely be viewed as strictly amateur. The plot told how a young American essayed to deliver certain Continental dispatches to an English prisoner on parole, being driven to this treason because the British officer had in his possession a certain forged note. The dispatches were rescued by Doris, the young fellow's sister, and the urbane villain had his plans hopelessly frustrated. Grace Parker Lyon, daughter of the authoress, played the leading role, proving herself to be unquestionably one of the most accomplished amateurs seen this season. Besides Miss Parker, the cast included Marie Haynes, Madelein Post, Sara Lewis, Miss Avon, Susanne Willis, Henry C. Mortimer, Harry A. Truax, Frederick Webber, Royal Tracy, Edward De Carsia, William T. Haddock and Chauncey Southern. Mr. Truax, under whose direction the comedy was staged, made an excellent colonial lover. Frederick Webber presented a very distinguished rascal.

CASE GOES TO SPECIAL SESSIONS.

The case of Heinrich Conried, who is accused of a violation of the law relating to Sunday performances by producing Verdi's Requiem at the Metropolitan Opera House on Feb. 11, came up on Tuesday last in the Jefferson Market Court. Former Judge Dittenhoefer, counsel for Mr. Conried, waived examination and requested that his client be held for Special Sessions, which is a court of record. The case will be tried in due time, when a decision is expected that will settle the matter one way or the other. If the decision is against Mr. Conried, appeals will be taken until the matter is finally decided by the Court of Appeals. The cases of John H. Springer, manager of the Grand Opera House, and of Charles Burnham, manager of Wallack's, charged with giving Sunday performances, were postponed until March 22, by which time it is supposed the Conried case will have been decided.

NO SUNDAY CONCERTS.

Chief of Police Bimson, of Paterson, N. J., has issued orders forbidding Sunday performances in any of the theatres in that city, including the "Penny Arcade." No attempt was made to test the orders last Sunday. At Camden, N. J., on Feb. 11, the manager of the Camden Theatre defied the orders of the Mayor and started his usual Sunday concert. The owner of the theatre had the gas turned off, however, and the audience had to leave in darkness.

AT THE THEATRES

To be reviewed next week:

BROWN OF HARVARD.....Princess
THE REDSKIN.....Liberty
THE SQUAW MAN'S GIRL FROM THE GOLDEN WEST .....Joe Weber's
THE BOY BEHIND THE GUN.....American
THE MISSOURIANS...Proctor's Fifth Avenue.

Manhattan—The Triangle.

Play in four acts, by Rupert Hughes. Produced Feb. 20.

Harvey Forbes	William Morris
Willie Enslee	Ferdinand Gottschalk
Hon. Joseph Tait	William Bramwell
Sidney Thorne	Guy Coombs
Crofts	Colin Campbell
The Caddy	Victor Herman
Persis Van Duyn	Charlotte Walker
Mrs. Holt	Mrs. Goldfinch
Alice Holt	Consuelo Bailey
Winifred Baddeley	May Isabel Fisk

Rupert Hughes calls his drama a "play of manners." It is a satire on the polite tradesman set of society, a commentary on the buying and selling of happiness. It might properly be called a "tragedy of fallacies." Its denouement is the too late awakening of two people to the falsity of the social doctrines they have been taught.

The weakness of the play is in the first and second acts. The author seems to have had the final tragedy so close in sight that he sacrified the earlier acts to the greater conception. In the fourth act the strongest moment is so immense that it is likely to topple through its very strength. The first two acts are merely narrative in dramatic form and the characters are of the stage stagey. In the third act the people suddenly become imbued with a tremendous vitality and the play becomes a living drama.

The plot is the eternal triangle of a man, the wife he purchased and the other man. In these three characters lies all the interest. The others are hardly more than accidental, external influences, a sequence of indirect causes leading to the inevitable tragedy. The story is this:

Persis Van Duyn has been taught by her mother to believe that a woman's career meant the securing of a husband with wealth and position. She discards the impecunious Lieutenant Harvey Forbes, whom she loves, to marry the weak and wealthy Willie Enslee, whom she does not even respect. In spite of Forbes' attempt to forget her, his love returns when he comes under her influence a second time. He sacrifices his career to follow her, and so far forgets discretion that his infatuation becomes club gossip. Enslee hears of the relations between his wife and her lover and surprises them in each other's arms, their farewell embrace. He is too weak to shoot the man, who is allowed to go, but he satisfies his desire for revenge by stabbing his wife, who, dying, accuses herself to save the husband from a charge of murder.

The first act takes place on the golf links of a club near New York. Senator Tait, middle aged and wealthy, is the intended victim of several mothers with marriageable daughters and several older buds with matrimonial desires. Mrs. Holt, one of the former, has secured him for her daughter, Alice, whom the Senator loves. Alice, however, is in love with Sidney Thorne, a well-born but poor young man. Realizing that he cannot hope to win this girl's love, the Senator offers Thorne to better his position and to become instrumental in bringing about the match the young people desire. The Senator's attention is soon turned from Alice and Sidney to Lieutenant Forbes, whose infatuation for Persis is entirely undisguised. The Senator understands her nature, having once been in love with her mother, and warns Forbes against her. When the Lieutenant learns from Persis herself that he and his love are to be sacrificed to wealth and position he turns to the Senator for help. Tait agrees to accept the ambassadorship at Paris and take Forbes with him as military attaché.

The United States Embassy at Paris is the scene of the second act. In spite of Tait's care, Persis and Forbes meet, and the woman, now Mrs. Enslee, again arouses Forbes' love for her. She pits her influence against that of Tait and wins. The love of Alice and Thorne is progressing, though their meetings are clandestine. Persis learns of their intention to elope and in a lecture full of worldly wisdom so frightens the girl with a picture of poverty that the plans of the young people are considerably disturbed.

Between the third and fourth acts six months are supposed to have elapsed. In this time Ambassador Tait has died. Forbes has returned to America and his friendship with Persis has begun to set gossips talking. The scene is the drawing-room of the Enslee home. Persis is expecting a call from Forbes and has given orders to the old deaf butler to admit no one else. Enslee returns from his club disgusted over some gossip he has heard there and goes to his room for a nap before dinner. Mrs. Holt calls, and the butler, forgetting his orders, admits her. Before she leaves Winifred Baddeley, an unmarried scandal monger, also calls and admits herself. Together the two women discuss Persis, who is absent from the room. While they are there and before Persis can countermand her former order Forbes is admitted. Delighted with the gossipy possibilities of this *contretemp*, the two women leave. Forbes and Persis then realise that their relations must either cease entirely or that they must come out above board and face the world. Before they can decide Alice and Thorne arrive, escaping from Alice's mother. Persis, who has learned a great deal of truth in the last six months, advises them to marry at once and take the results of Mrs. Holt's anger. Mrs. Holt, who has followed her daughter, forces her way in and Persis risks this women's enmity to help the girl escape. Mrs. Holt vows to publish in every family Persis' relations with Forbes. When she has gone Persis and her lover come to the decision that they must separate, and while they are embracing for the last time the curtain at the doorway moves. Enslee has overheard them, and with drawn revolver he faces his wife and her lover. But he is too weak to shoot. Forbes takes the pistol from him and leaves unmolested. As he goes the butler announces dinner.

"Shall we take the servants into our confidence?" asks Persis.

"I think you may rely upon my breeding," Enslee answers, and holds the curtain aside for her to pass.

In the fourth act Enslee and Persis are seated at a polished table banked with flowers. Enslee complains that his cocktail is missing. Persis mixes one for him. They pretend to eat, the old butler serving them.

"Why, Master Willie, are you crying?" asks the butler.

It is the pepper in the deviled crab, Enslee explains, and petulantly orders the dish away. When the servants leave the room to bring another course he and Persis try to discuss what has occurred.

"When did you hear of it?" she asks.

"At the club," he says. Some one told him that his wife and Forbes were better friends than the law allows.

"What did you say to him?" asks Persis.

"I told him he was a cad," Enslee replies.

"Did you strike him?" is Persis' next question.

Enslee did not strike him; he was too weak. He begins to revile his weakness and his complaisance, working himself into a pitiable frenzy. Suddenly he seizes the carver laid by his plate for the roast.

"I was too weak to strike him," he says, "but I am not too weak for you!"

Persis does not understand his intent until he is by her side. He stabs her once, below the heart. Then he realises what he has done and is seized with horror. The old, deaf butler returns, and Persis calls him to her side.

"Remember this," she says, speaking with difficulty. "Mr. Enslee and I had a quarrel, and I stabbed myself. Remember this."

Enslee, grovelling at her feet, is unable to speak. The curtain falls.

This final scene demands the genius of the greatest tragic actress. Charlotte Walker, who plays Persis, is essentially a comedienne, and that she fails in this tremendous episode is nothing to her discredit. In the earlier scenes of the play, when Persis appears to be only a heartless, fortune-hunting woman, Miss Walker's work is extremely good. She makes Persis something more than a coquette, something greater than a seeker after wealth, yet she keeps the impression of heartlessness as the dominant note in the character. In the third act and the early part of the fourth the tenseness of the situations are never marred by any fault in her acting. Only in the supreme finale does she fail, and fail completely.

Ferdinand Gottschalk has given several excellent portrayals of eccentric characters this season, but all of them will be forgotten in his remarkable acting in the role of Willie Enslee. He seems to have lost many of the mannerisms which usually are evident in his work and to have made of this character a distinct creation. That is, he makes the personality of the weak, complaisant man dominate his real personality. Usually his characterisations are the reverse. In the final act he reaches the edge of the play's possibilities, leaving no point undetermined and in no feature overplaying it. Whether a man of Enslee's temperament would have had the courage to stab his wife is beside the question and has nothing to do with Mr. Gottschalk's work.

William Morris is stiff, cold, unimpassioned as Harvey Forbes, and does not convince one that he would risk his career for love. His delivery is slow and his speeches lack shading. William Bramwell as Joseph Tait is handicapped by having to play a rather artificial character. He is inclined to be preachy in his longer speeches, which consist chiefly of good advice. His stage presence is good and his evident confidence does a great deal toward improving the character. Guy Coombs is boyish and impetuous as Sidney Thorne, but rather too boyish, it would seem, to hold the position of secretary to an ambassador. Colin Campbell gives an excellent impersonation of the old butler, and Victor Herman is very good as the caddy in the first act.

Mrs. Goldfinch has a congenial role in the character of Mrs. Holt and plays the part with a hint of the comedy spirit back of it. May Isabel Fisk as Winifred Baddeley also has a role with comedy possibilities, which she realizes well. Consuelo Bailey, who plays Alice Holt, is a new and apparently talented actress, who created an altogether good impression upon her first appearance. Whatever fault is to be found with her work is due to her youth. She seems too young to play the role of society girl who could attend an embassy ball in Paris and be a possible match for a middle-aged ambassador. However, she is pretty, graceful, possessed of a well modulated voice and has been taught how to use her hands.

Taken as a whole, whatever faults The Triangle may have are to be found in the lack of dramatic interest in the first two acts and in the unusual strength of the final act, which is beyond the capabilities of most actresses. It ranks high in dialogue and offers sufficient indication that Mr. Hughes' ability as a writer of plays has not yet been tested.

Madison Square—The Title Mart.

Anglo-American comedy in three acts, by Winston Churchill. Produced Feb. 20.

The Marquis of Tredbury	Frank Gilmore
Reginald Barking, M. P.	Arthur Hare
Mr. John Blackwell	Sam Edwards
Mr. Lawrence Pepys	Murray Carson
Roy Clarkson	Frederic Sumner
Hiram Peters	Sam Reed
Ezra Swasey	A. D. Wilks
Tilden	George S. Stevens
A Butler	Martin Henry
A Footman	F. B. Hersome
Second Footman	L. Phippe
Edith Blackwell	Dorothy Revell
Mrs. Blackwell	Ffolliott Paget
Lady Marjory Ticknor	May Pardoe

The Title Mart, though something of a warmed-over lunch as far as material is concerned, goes to prove that Winston Churchill is better able to do himself justice on the stage when working directly in the capacity of playwright than when leaving his books, such as "The Crossing," to the tender mercies of a mediocre dramatist. This light comedy is an Adirondack water-color. It starts off at a snail's pace, in the second act it begins to awaken and by the third act it has become thoroughly amusing. Had the company been less competent in supplying a certain number of unique characterizations the effect would have been monotonously conventional. As it was, the entertainment was satisfactory, if not to be ranked among the brilliant successes. Winston Churchill shows the hand of an amateur in opening his piece with an interminable dialogue between a rustic and a railroad president who is still a country boy at heart, in spite of having accumulated a score of millions. The construction of the third act, however, is practically without a flaw. Undoubtedly the worst feature of the comedy is its hackneyed material and antediluvian complication, its surest claim to favorable notice being the dialogue. Like most story-tellers, Mr. Churchill depended on words where he should have supplied essential action, but the words were excellent. The critic found it a genuine relief to listen to this dialogue. It was replete with subtle humor, without being crammed to the muzzle with artificial epigrams. Most of the comedy conversation one is condemned to hear at present is stuck full of forced witticisms, as if the writer, by throwing in a handful of alleged plums, were trying to pass off a literary suet pudding for dramatic fruit cake.

The Marquis of Tredbury, a very "decent sort of chap," came to America for the explicit purpose of supplying a troublesome deficit in the hereditary treasury, being somewhat handicapped in his task by conscientious scruples against marrying for money alone. He wanted love into the bargain—and he got it. Having been informed by a letter from Lady Marjory Ticknor that Edith Blackwell was "hoydenish" and "impossible," the Marquis thought to shield himself by changing names with his comrade, a wealthy British "bounder" by the name of Reginald Barking, a conceited little bantam addicted to lavender waistcoats and socks, who was by no means so utter a fool as he looked. Barking, on first meeting the beautiful and strenuous Edith, mistook her for a certain actress, and thereafter thought to perpetrate a good joke on the aristocracy by introducing her to Tredbury as said lady of the limelights. Edith fathomed the deception immediately, but kept her own counsel. Tredbury did not discover he was really in love with the heiress until the conclusion of the final act. In the meanwhile Mrs. Blackwell suffered unnamed tortures attempting to arrange an engagement between her recalcitrant stepdaughter and the supposed nobleman, while Edith complacently made life miserable for the unperceiving "bounder" by dumping him out of the canoe and carrying on a surreptitious courtship with the titled gentleman himself. Everything ended prettily as such acrostics of identity have always cisely as such acrostics of identity have always been solved since the days of Oliver Goldsmith—and hundreds of years before that, too. As a commoner the Marquis won the confidence of a title-hating father, who was consequently willing to deliver a blessing at the proper moment. Barking deliberately sacrificed himself to Lady Marjory, who certainly had common sense enough for two. The action mostly took place at one of the so-called Adirondack "cottages," in which the husband and wife occupied separate wings, much to their mutual satisfaction.

The acting was more than ordinarily competent, although practically the entire cast had a tendency to exaggerate on the opening night. Arthur Hare was really funny as Reginald Barking and will unquestionably improve as he grows more familiar with the part, knowing where and when to expect the laughs and being content to labor somewhat less nervously. His singular method of choking and laughing, overdone though it may have been, proved immensely diverting to the audience. Frank Gilmore had a pleasing personality, though he was somewhat too persistently farcical in his exuberance. The most polished and accomplished performances were given by Murray Carson as a New York lawyer, a "man of the world," and by Ffolliott Paget, whose reappearance on the New York stage is a welcome event. Dorothy Revell as Edith had the saving grace of humor, but it was not saving enough to conceal a mechanical artificiality. May Pardoe was Lady Marjory, the aristocratic Englishwoman who unconcernedly helped herself to everything in sight and even telegraphed to New York for her favorite brand of tea, and she gave an efficiently consistent impersonation. Sam Edwards was the hail-fellow-well-met millionaire. Sam Reed was the conventional country storekeeper-sheriff, and Frederic Sumner was an indomitable reporter. The most vigorous piece of action, the cock fight, unfortunately took place behind the scenes.

Majestic—Abyssinia.

Musical play in five scenes. Produced Feb. 20.

Jasmine Jenkins	Bert A. Williams
"Rastus Johnson, U. S. A.	George W. Walker
Elder Fowler	Charles H. Moore
Miss Primly	Lottie Williams
Aunt Callie Parker	Hattie M'Intosh
Wong Foo	George Catlin
Serena	Maggie Davis
Lucinda	Lavinia Rogers
Nettie	Ada Guigesse
Daphne	Aline Cassel
James	Craig Williams
King Menelik II	R. Henri Strange
The Affa Negus Tegulet	J. A. Shipp
Shambal Bollasso	Alexander Rogers
Zamish	J. E. Lightfoot
Omreeka	Charles L. Moore
Semra	William Foster
Hadji	William C. Elkins
Tai Tu	Annie Ross
Varinoe	Hattie Hopkins
Allamo	Katie Jones
Miram	Aida Overton Walker

A crowded house welcomed the negro comedians, Williams and Walker, in their new effort, Abyssinia, Tuesday evening at the Majestic Theatre and gave them an encouraging reception. The new vehicle is more pretentious than In Dahomey, but little more can be said of it. There is a paucity of wit and interest throughout that makes it drag hopelessly. The book and lyrics are by J. A. Shepp and Alexander Rogers, the music by Will Marion Cook and Bert A. Williams, but whether too many cooks spoiled the broth or the very meaning of the word Abyssinia, "Habesh, a mixture," got into the composition, the whole affair is a hopeless jumble and the pruning knife, to be effective, must be an axe.

The instrumental performances surpassed the vocal, where noise was substituted for harmony and a large chorus crashed out tunes with deafening insistence. There was none of the rich, soft quality of the negro melodies or voice that had been hoped for. Of the choruses, the first, "Ode to Menelik," was one of the best. "The Lion and the Monk," sung by Aida Overton Walker and maids, was good. Walker had two songs, "It's Hard to Find a King Like Me" and "'Rastus Johnson, U. S. A.," and Williams one, "Here It Comes Again," which have swinging tunes and are likely to find favor. None, however, won the immediate success of Williams' "Nobody" of last year, which was called for by Tuesday's audience and received repeated encores.

The enunciation was so generally poor that any good lines there may have been did not get over the footlights. Williams and Walker were good in their specialties, not from any merit of their parts but on account of their own personalities. What little plot there was concerned the journey of a party of colored tourists from Kansas to Jerusalem, their route taking them through Abyssinia. Rastus Johnson, who has won the capital prize in the Louisiana Lottery, and his friend, Jas Jenkins, who helps him spend it, are leading spirits of the expedition, but in Addis Ababa, King Menelik's capital city, they are arrested because they resemble conspirators whom the king's agents are seeking. Their innocence is finally established and they live to join in the final chorus. "Good-bye, Ethiopia."

Of the individual performers, Bert A. Williams as Jasmine Jenkins gives the same popular portrayal of an awkward, slow-moving darkey which won him such favor in In Dahomey. George W. Walker, too, found his success in that sketch and follows the same lines in his new character, Ras Johnson. Charles Moore was fair as Elder Fowler. R. Henri Strange was entirely inaudible as King Menelik. George Catlin was good as the Chinese cook but indistinct. J. A. Shipp let his part of Chief Justice drag into boredom. Shambal Bollasso, the nephew, was somewhat of an improvement in the hands of Alexander Rogers. Aida Overton Walker has a good voice and is a sprightly, graceful dancer, for both of which accomplishments her role of Miram, a market girl, gave opportunities. Hattie M'Intosh gave the most genuine performance of the play, and her voice was too good to have been confined to one song. The lack of this very naturalness, which was Hattie M'Intosh's strongest quality, is what helped to render the part of Miss Primly, taken by Lottie Williams, inadequate and artificial. The rest of the cast failed to redeem the play, being stiff in their acting though good dancers.

The performance has the merit of novelty, and the costumes and stage settings are rich and effective. The spectacular features are handsomely presented. The first set, a mountain pass near the capital, and the second scene of the camping grounds among the palms, are especially well mounted. Aida Overton Walker's training of the dancers, also, deserves commendation.

West End—Behind The Mask.

Western melodrama in four acts, by Edmund Day. Produced Feb. 19.

Squire	Lew A. Warner
Thomas Burroughs	Walter Colligan
Collis P. Buffington	Joseph W. Smiley
Sir Henry Paget	Benjamin Horning
Mrs. John Gresham	Minnie Pearl West
Lady Coresford	Beatrice Moreland
Margaret	Hedda Laurent
Nellie Torrence	Kitty Cameron
John Gresham	George C. Robinson
Parthena Virginia Kinkead	Nellie Fillmore
Smiley Granger	Lawrence Atkinson
Robert Courtain	Stanley Johns
Ned Latimer	Lewis Western
Perry	Richard Toles
Donson	Will Cole
Morris	Louis Thompson
Todd	Fred Gray

Behind the Mask is introduced to the audiences as a "play of the Golden West," the gold being presumably concealed in that odd little dwarf of a scenic mountain conveniently situated in the back yard of John Gresham's Colorado residence. Though this was alleged to be peculiarly an Occidental performance, the characters all had a unique fondness for evening dress—that is, all of them except a reformed desperado, who joined the United States Secret Service, changing his robber costume for the professional garb of a minister. Speaking with all critical seriousness, Edmund Day's melodrama, which had two excellently "thrilling" scenes at the end of the second act and the conclusion of act number three, was so defectively constructed as to be tedious in its development. The first act, for instance, was a species of short story in itself—the tale of an emerald robbery and the return of the jewel—being connected with the essential, subsequent incidents only inasmuch as it explained how John Gresham, for many years a respectable citizen, had formerly been the head of a gang of robbers and was still their nominal chief in spite of himself. After the middle of the second act the play, in Kipling's phrase, began "to find itself," but the general impression remained throughout that the material could have been arranged to much better purpose—or, better yet, that some of it might have been omitted without detriment to the production.

To say that the plot was "involved" gives absolutely no idea as to the intricacy of its evolution. It contained a detective, two reformed villains, a supposititious murder, three love stories, a nest of criminals, an attempted train robbery and a mysterious parentage. Also it contained many other things, among them the selling of a fake gold mine to a couple of negro servants. One needed to enter the labyrinth of this intrigue as a certain mythological gentleman visited the habitation of the Minotaur, taking a thread with him in order to find the way out again. Here is the thread of the narrative stated as concisely as may be. John Gresham was the owner of a gold-conda in the mining way, having come into possession years ago by killing his partner in self-defense—that is to say, he thought he had killed Torrence, and accordingly had adopted Torrence's daughter, Nellie. Two of the members of his old "gang"—the "gang" already mentioned—being at his house as guests, stole a valuable emerald from an aristocratic British spinster who was visiting under the same roof. He forced them to return the jewel by announcing publicly that Sir Henry, one of the brotherhood, had fortunately found it. The gang promised to disband if Gresham would aid them in robbing one of the trains running over the road of which he was president. Gresham was helpless to refuse when they threatened to deliver him up to justice for the murder of his ancient "pal." Robert Courtain, a secret service officer, detailed to hunt down the gang, [illegible] at Gresham's and had fallen in love with Gresham's own daughter, [illegible] the nefarious associates held a [illegible] meeting. Courtain hid behind a screen, was discovered, knocked on the head and locked up in the safe apparently dying. Courtain's assistant, an ex-burglar, whom all the audience instinctively identified as the missing Torrence, entered at a signal surreptitiously given by one of the criminals and blew open the safe, making a rescue and getting hold of the incriminating documents all at once. In the third act the train robbery at the Georgetown Loop was frustrated by Courtain, his red-headed friend—adorer of the adopted daughter—and a detachment of United States troops. When the other captives were forced to unmask young Courtain considerately permitted the father of his sweetheart to retain his disguise. The last act brought about the obvious happy denouement.

The strict truth about the acting is that it averaged somewhat more conventional even than in the bulk of Harlem melodramas. John Gresham was impersonated by George C. Robinson, who had every right to the honor, since he was decidedly the most convincing of the mature characters and showed considerable self-restraint under a natural temptation to rant. Lawrence Atkinson was unbearable in that first scene wherein he recognized his daughter and begged the detective not to force him to submit to the indignity of being handcuffed; but, singularly enough, when his morals had undergone a reformation his acting distinctly improved. Stanley Johns enacted the heroic Courtain, who preferred duty to a prospective wife—had he been a philosopher one would not have wondered at his choice—and tried his level best to appear as magnificent as demanded. The task was impossible. Lewis Western as his enthusiastic, fiery-wigged friend had double the vitality of any one else except Nellie Fillmore, who appeared as the African kitchen deity. The three main conspirators were acted by Joseph W. Smiley, Benjamin Horning (the stage-director) and Richard Toles, the last named having the smallest part and being the best in it. Mr. Horning, however, did a capable character bit when he appeared in the last act as the hunted criminal. Of the women Kitty Cameron as the ingenuous Nellie made an impression which would have been thoroughly good had she been content to speak in a voice less artificially naïve. Hedda Laurent had unfortunate moments of self-consciousness as Margaret, but for the most part she sustained her quota of the heroics bravely. Minnie West was not a prepossessing Mrs. Gresham, but her role certainly exempted her from any display of personal charm; Beatrice Moreland did an unusually accurate piece of character acting for so mediocre a production. Walter Colligan was an average detective and Lew. A. Warner was much more than an average negro butler. In terminating this review the critic is obliged to state that, despite the clever situations, this particular melodrama falls rather below the standards of the season.

This week, Rufus Rastus.

Metropolis—Lovers and Lunatics.

Musical farce in two acts, by Walter Coleman Parker. Produced Feb. 19.

Richard Hamilton	Johnny Ford
Ikey Rosenstein	Joe Morris
Heinrich Dinkelspiel	Sam Shannon
Lieutenant George Richmond	George P. Watson
Cornelia Dinkelspiel	J. Maurice Holden
Nellie Richmond	Florence Little
Nell	Henrietta Tedro
Nellie Huntington	Mayme Gehrue
Admiral Togo	Philip Zuker
Napoleon	James A. Byrne, Jr.
Caesar the Great	J. Davenport Hamilton
Czar of Russia	William W. Benedict

A nondescript medley of slightly disguised popular airs and much vulgarity, relieved infrequently by a pretty, well-trained chorus and three fairly able entertainers, came into New York last week as a "musical farce." Audiences in small towns have suffered the concoction during the season, possibly for the sake of the pretty chorus and the aforesaid entertainers, but why it should be thrust into a theatre patronized by families can only be answered by the booking agency. Many of the lines and situations would hardly be tolerated in the lowest class of burlesque houses. That the stuff the book is made of should be considered amusing is one of the mysteries for psychologists or alienists to ponder over.

The story can be told in a sentence. A young man marries against his uncle's will, and then pretends to have married the girl of the uncle's choice, the fiancée of a wealthy fool. Now and then escaped lunatics from the asylum next door wander in between the salacious situations these extremely inane complications engender. A maiden sister of the uncle and a stage Hebrew, who have carried on a correspondence through a matrimonial agency, form a side line upon which more vulgarity can be placed.

Johnny Ford and Mayme Gehrue are two of the able entertainers, and Joe Morris is the third, when he is doing his specialty. When he is following the lines of his character he is guilty of the same sort of humor as the others. Mr. Ford and Miss Gehrue have carried into this alleged musical farce the life and spirit that made them popular in vaudeville. Their dancing is well worth seeing and, while Miss Gehrue's singing would hardly secure her a place in grand opera, yet her personality makes up for her deficiency in vocal ability. Mr. Ford's eccentric dancing is sufficient recompense for his lack of voice. Joe Morris does the speciality, the Jew with the pipes, in which he has been seen on the vaudeville stage. His parodies and his "Prince of Borneo" song are delivered with an evident sense of humor, and his playing of a small reed pipe disguised as a pibroch is skillful, if not altogether musical.

Sam Shannon is next in prominence on the printed programme and is evidently free from any sort of comic ability. With the usual stage German make-up, in dialect he resembles almost any other nationality and, unless stumbling over his own heavy boots can be considered funny, does nothing laughable in the play. His song, "Sly Old Fox," was done well, with other words in The Isle of Spice, and another song, "I Read About It in a Book," has a familiar flavor. George P. Watson as Lieutenant Richmond, the tenor who is in trouble through marrying the wrong girl, has a duet with the one he married that is not altogether disagreeable, but his attempts at yodling in the songs that Al. H. Wilson sings so much better are only ludicrous. J. Maurice Holden plays the abomination of an old maid in the usual way and with the same business that time may have sanctioned but certainly has not made good. Florence Little as Nellie Richmond can be congratulated on her voice, but not on her stage presence. Henrietta Tedro plays a negro servant with a two-toned voice, starting in a low key and ending in about G above the scale. She resembles a negro about as much as Mr. Shannon resembles a German. She sings with some spirit, and in spite of a disagreeable voice succeeds in arousing some enthusiasm.

It is a relief to return to the chorus. The girls are pretty, well trained and apparently in earnest. More pretentious choruses could receive instructions in the art of make-up and the grace of dancing from these young women. The groupings are all well done and two or three effects particularly striking. Especially good are the tableaux for the song "My Own Boy" and for "Automobiling." On the programme credit for

(*Continued on page 17.*)

IN OTHER CITIES.

SAN FRANCISCO.

At the Majestic Feb. 12-19 Nellie Stewart and co. were in their last nights in Sweet Nell of Old Drury, after a most successful engagement. Miss Stewart made many friends during her stay here. Next week, Off the Road, by the Bishop Players.

At the Tivoli 12-19 The Geisha enjoyed a good two weeks' run and will on Monday night give way to The Isle of Spice, which is new to us. Gilbert Gregory and Bert Young have been brought from New York to play important roles in this production. Miss Rhoda will have the leading role and Miss Kirwin will be the soubrette.

At the Grand Opera House 12-19 William H. West's Big Jubilee Minstrels did a big business. This is a good minstrel town and but few cos. have been here lately, so the attraction was appreciated. The singers were all good and the comedians delightfully funny. Next week, Murray and Mack in Around the Town.

Gadski came to the Majestic in three song recitals 19, 21, 25.

The Alcazar had quite a novelty in the clever college play Alma Mater 12-19. Following Heidelberg as it did one would imagine that it would not draw, as this play is such a favorite, but Alma Mater also has its champions and the play drew good crowds during the week. Mr. Waldron and Lee Baker were seen in the leading roles and were capitally cast. Miss Evelyn was successful as the German girl. The other members of the cast were well placed. The corps' banquet, the duel scene, the students singing and the triple quartette were also features of the performance. Next week, There and Back.

Landers Stevens was the star at the Central 12-19 in Monte Cristo, and with his clever support the performance was one of the most complete ever seen here. When nothing else attracts Monte Cristo will, and although the sympathy is always with the star it requires a good bit of hard work to play the role acceptably. The scenic effects were good. Next week Georgie Cooper will begin an engagement at this theatre, giving her old successes and some new ones. She has always been a great favorite here and crowded houses will be the rule.

At the Columbia 12-19 The County Chairman played to fairly good business. They will play a second week. Florence Roberts follows in her new play, The Strength of the Weak. In her co. are many well-known players and after touring the coast she will go direct to New York.

At the California Miners' Burlesquers 12-19 did good business. The numbers are all good, the people clever and the girls attractive.

At the Alhambra The Black Crook was given in good style and the spectacular display was exceptionally fine. All the favorites of the stock co. were in the cast. The dancing and singing were unusual attractions at this theatre, which is so frequently given over to the melodrama.

Fraulein Stolle gave two talks on "Art" at the Lyric 15-17 to large audiences.

At the Alhambra 16 the Theatrical Mechanics' Association had a benefit and every theatre was represented. Jimmy Britt and Sam Berger gave a burlesque contest. Mayor Schmitz gave the opening address. A large amount was realized.

OSCAR SIDNEY FRANK.

KANSAS CITY.

The Wizard of Oz opened a four-night engagement at the Willis Wood Feb. 19. Although in its fourth year, the production retains its original high-class characteristics in every department from cast to equipment and was in many particulars an improvement over former years. Kyrle Bellew in Raffles 22-24. The Clansman 25-3.

Yorke and Adams in their musical farce, Bankers and Brokers, played to good business the week of 19-24 at the Grand. San Toy 25-3.

Sherlock Holmes, with Errol Dunbar in the title-role, played to big business at the Auditorium 18-24 and pleased immensely. Mr. Dunbar follows the Gillette characterization closely and gave a thoroughly satisfactory performance. A point of interest to Kansas Citians was the fact that the part of Madge Larrabee was taken by Mathilde Weffing, who is a local product. Miss Weffing was very effective in the part and won much praise for her acting. Other principal characters were well taken by Leora Spellman, Charles J. Edmonds, Harry Dickerson, Joseph Allenton, and William Little. Lewis Morrison in Faust 25-3.

Lared from Home was the Gillis attraction 18-24, playing to good business. Willis Granger headed an excellent co. and the play proved to be above the average melodrama in many ways. Mr. Granger was a former leading man of the Woodward Stock co. here and was accorded a most enthusiastic welcome by his many admirers. Of the co. Alice Neal, Alma Chester, Alida Hayman, George F. Miller, and Jack Hayman deserve special praise. The Way of the Transgressor 25-3.

At the People's Theatre, in Kansas City, Kan., the Fulton Stock co. put on Thelma for the week of 18-23. Business has opened up excellently for the new co. and it is likely that they will continue for the remainder of the season. Thelma was well received by large audiences. Enid May Jackson gave an excellent portrayal of the title-role. Jess B. Fulton as Sir Philip also appeared to advantage, while a word of praise is due Ivy Bowman for her clever characterization of the witch. The production was appropriately staged and costumed. The Galley Slave 25-3.

The vote for choice of play to be presented by Sarah Bernhardt in Convention Hall 28 resulted in favor of Camille. The advance sale of tickets has been extremely heavy, and although the big hall will accommodate 6,000 when arranged for theatrical productions, Manager Shouse states that he feels sure that every seat will be sold long before the day of the performance. Many orders from out of town have been received and are being filled by mail.

The Missouri River Gun Club gave a complimentary shoot in honor of Fred A. Stone, of The Wizard of Oz co., at its grounds the afternoon of 19 which was hugely enjoyed by the "scarecrow man." In return Mr. Stone invited the gun club men to the performance in the evening, which they attended in a body and enthusiastically applauded their guest of the afternoon.

Henry Edward Warner, the humorist, was in the city for several days during the week of 18 preparing the newspaper notices for the coming Bernhardt engagement. Although Mr. Warner states that this is a new experience for him, his excellent work removes any doubt as to his ability as a press agent.

D. KEEDY CAMPBELL.

SALT LAKE CITY.

The Salt Lake Theatre opened the week of Feb. 12 with The Beauty and the Beast, which packed houses 12-14 and sent the audiences home satisfied. The rest of the week, 15-17, Madame Modjeska presented Mary Stuart and Macbeth. Modjeska does not seem to lose any of her dainty finesse in reading or action, and scored call after call at the end of her various noted scenes. A large floral piece was sent over the footlights by admirers. The co. is well balanced and good, without being great. Business fair. Parsifal 19-21. Roscian Opera co. 22-24.

At the Grand My Wife's Family kept the audiences in a state of hilarity first half of the week, giving good satisfaction. Latter part of week Ten Nights in a Bar Room, with Alvin Wychoff as Joe Morgan, drew large audiences. This is the first time in several years this play has been seen here and many an oldtimer turned out to see it once more. A Soldier of the Empire 18-21.

Down at the Lyric Watson's Orientals have proven very popular, drawing large houses and pleasing all. Costumes good. The specialties were very good. The Japanese high wire team is the best ever. Change of bill 18. Miner's Americans opened to business and made a decided hit. Fisher and Clark have a unique act that was popular. The Breakaway Barlows' revolving ladder act was the red letter attraction.

There are to be some changes at the Grand. Arthur C. Smiley, who has been local manager of the house for Potton and Smutzer, has resigned and will work for John Cort as advance agent for the Bittner Stock co. His place has been filled by R. J. Riddell, who has been acting as advance agent for the Theodore Lorch co.

For the Summer season here the Bittner co. will occupy the Utahna open air theatre all the season. The Grand will also run a stock co. There is some talk also of reopening the theatre at the Salt Palace, which has heretofore been successful as a Summer show house, but was idle last season.

C. E. JOHNSON.

LOS ANGELES.

Florence Roberts and a well selected co. of players, among whom were such people as Max Figman, Eugene Ormonde, James E. Wilson, Lucius Henderson, Adelaide Manola, Ruth Allen, Lillian Armsby, and Mary Bertrand played a three nights' engagement at the Mason Feb. 15-17 in Alice M. Smith's play, The Strength of the Weak. While the story is an old one of a guardian who has wealth and lavishes it upon his ward and at the same time takes advantage of her innocence, but who lives to see her rebel against him and later on sees her in love with his own son, who had lived away from the parental roof and which fact the father had kept a secret from his ward; the outcome is the girl's suicide, which ends a drama different from the usual of such class of plays in that there is a mixture of comedy and good spirit. The piece is excellently staged and splendidly acted by a most carefully balanced co., who deserve praise. Miss Roberts, who is a favorite here, was warmly welcomed, and it is to be hoped that she and her actors will be graciously received in the Far East. Sleeping Beauty and the Beast 26-3.

The Man from Mexico received a splendid production and was well handled by Morosco's Stock co. at the Burbank 11-17. Harry Mestayer, the local favorite, returned to the ranks and was accorded a good round welcome. When We Were Twenty-one is to be revived 18-24.

Ellefford's capable stock co. returned to the Grand Opera House after several months' absence and was seen to splendid advantage in an unusual dramatic piece entitled The Princess of Patches. A Jolly American Tramp will follow.

The Rounders, a clever little musical comedy, held the boards at the Hotchkiss Theatre 12-18 and was given a jolly swing by a jolly good co. The piece is rather bright in lines and full of catchy music, and, in fact, a splendid entertainment throughout, and Lyma Wheeler, Lottie Kendall, Robert Pitkin, and W. H. West, together with a capable chorus, made of it a big success. Next week, The Runaway Girl.

Alfred Reisenhauer, the pianist, who was slated for one performance at Simpson's Auditorium 15 and to hear whom a large and fashionable audience had assembled, injured himself in the estimation of the local public by failing to put in an appearance until an hour after the time announced for the performance. It was necessary to dismiss the audience. Madame Gadski will be heard at this house 27.

DON M. CARLTON.

NEW ORLEANS.

A capable co. presenting The Heir to the Hoorah was the attraction at the Tulane Theatre Feb. 18-24. McIntyre and Heath 25-3.

The Baldwin-Melville Stock co. at the Lyric Theatre presented Why Girls Leave Home 18-24 to good business during the week. Theodore Gamble and Thais Magrane played the principal roles in a capable manner. The rest of the co. were not lacking in ability. How Baxter Butted In 25-3.

The stock co. at the Grand Opera House presented Mistress Nell 18-24. Laura Nelson Hall in the title-role made a decided hit and has never been seen to better advantage since her advent here. The King Charles of Lester Lonergan was dignified. Mortimer Snow, Frank Sylvester, Cora Witherspoon, and Julia Booth left nothing to be desired in their respective roles. Good attendance prevailed during the week. Old Heidelberg 25-3.

Mrs. Wiggs of the Cabbage Patch, presented by a fair co., was the drawing card at the Crescent Theatre 18-24 and a crowded house greeted the co. during the entire engagement. The Maid and the Mummy 25-3.

The Knickerbocker Burlesquers were the feature at the Greenwall Theatre 18-24. The bill consisted of two parts, the first part being entitled Reilly's Speech and the second Just Like They Do on the Strand. Pete Curley and Willie Patton furnish the comedy. The chorus was attractive in appearance and, together with the orchestra, worked harmoniously. The specialty features consisted of Christie and Willis, Lewis and Green, and the Two La Roses. Manchester Crackerjacks 25-3.

The Peruchi-Gypsene co. began a two weeks' engagement at the Elysium Theatre, presenting The Men of Jimtown. The play was intelligently put on.

At the French Opera House the attendance and performance continue excellent. La Favorita was the bill 18 (matinee) and Le Petit Duc 18 (night). Les Huguenots 21 and Le Satimbanques 22. The event of the season will be the gala performance to be given 23 for the benefit of the management. The bill presented will be the new opera Anita and a crowded auditorium is already assured.

J. MARSHALL QUINTERO.

INDIANAPOLIS.

When Knighthood Was in Flower, seen here twice with another star, was the attraction at English's Feb. 16, 17, with Roselle Knott in the part of Mary Tudor, opening to a large house. Judging from the reception accorded the star and her co., the play has lost none of its popularity.

Calve sang to a large audience at English's 19. Just Out of College 21, 22. Minstrel Show by Knights of Columbus (local) 24. James K. Hackett and Mary Mannering in The Walls of Jericho 27, 28.

Queen of the Highbinders, thrilling and exciting, pleased large houses at the Park 15-17. Specialties introduced by Captain Kelly's Zouaves, Sadie Fields, and Paul Burns were well received.

Seen here so many times that she seems like an old friend, Rose Melville is playing her farewell engagement in Sis Hopkins at the Park 19-24, with three matinees, to crowded houses. For the first time in the history of the theatre the orchestra has been put under the stage to make room for extra seats and even then the demand exceeds the supply. The Four Mortons in Breaking Into Society 26-28.

There was a large demand for seats when the sale opened in the Claypool Hotel Building for Mrs. Fiske's engagement in Leah Kleschna at the German House 23, 24. All the surrounding interurban towns will be well represented and a most successful engagement is assured.

Marie Hall, the English violinist, will give a concert at Caleb Mills Hall, Shortridge High School, 22, under the direction of Mrs. A. J. Tron. The Kneisel Quartette, with Arthur Rubinstein as piano soloist, will appear at the same hall 20.

Jerome K. Jerome will make his second appearance here this Winter at the Fourth Presbyterian Church 27.

Marjorie Taylor, daughter of Dr. Taylor, of this city, who has recovered from a recent illness, will rejoin the Just Out of College co. when they leave the city. Miss Taylor will entertain members of the co. at dinner Thursday evening, 22.

Charles Major, author of When Knighthood Was in Flower, was in the city during the engagement of the play here last week. Mr. and Mrs. Major entertained at dinner 18 in honor of Roselle Knott at their home in Shelbyville, Ind.

PEARL KIRKWOOD.

BUFFALO.

Margaret Anglin in Zira at the Lyceum Feb. 19-21 to good business, and both star and play repeated the success scored at its premiere in this city a year ago. House dark 22-24.

Viola Allen and an excellent co., including Isabelle Irving, appeared at the Star 19-21, presenting The Toast of the Town, and had good patronage, which was justly deserved.

Edna May offered The Catch of the Season at the Star 22-24 to large and representative audiences. Prominent in the cast was Mrs. J. P. West, well remembered for her work with the Shubert Stock co. of a few seasons ago.

Bickel, Watson and Wrothe presented a laughable absurdity, Tom, Dick and Harry, at the Teck week 19 to good business. These clever comedians were supported by a capable co.

At the Academy week 19 When the World Sleeps held the boards to the usual capacity business.

The Boston Symphony Orchestra played to five thousand people at Convention Hall 19. Edythe Walker was the soprano and made a favorable impression.

The Pittsburgh Orchestra, with Emil Paur directing, gave its second and last concert of the season at Convention Hall to an immense audience 22. The Mendelssohn Choir of 250 voices assisted in the programme.

Burr McIntosh is announced to appear here shortly, giving an illustrated lecture, "With Taft in the Orient."

The opening of the new vaudeville theatre, The Temple, has been postponed until 5.

P. T. O'CONNOR.

DETROIT.

It was a rare treat to witness such a performance as Richard Mansfield offered at the Detroit Opera House Feb. 19 in his superb production of Don Carlos. It had been awaited with lively interest and fully justified the many reports that had come to us. Richard III 20. Beau Brummel 21. Joseph Jefferson and W. W. Jefferson in The Rivals 22-24. Olga Nethersole in a repertoire including The Labyrinth, Sapho, Carmen, and Camille will follow here for week of 26.

The Duke of Duluth at the Lyceum Theatre 18-24 is several degrees better than the ordinary musical farce, besides having as chief factor in the merry proceedings our old friend Nat Wills. Bickel, Watson and Wroth here for week of 25.

That most lurid of all melodramas, Why Girls Leave Home, is once again on view at the Whitney Theatre and it goes without saying is playing to S. R. O. Selma Herman in Queen of the Convicts is the billing at this house for week of 25.

A revival of Sapho is to be seen at the Lafayette week 18-24 by the Livingstone Stock co. and a very creditable performance is being given. The version used was made by George F. Bird, a member of the co. Lida Merab, who has been especially engaged for this production, plays the name part. She is a good looking young woman and is possessed of much dramatic power. Mr. Ranous, as usual, was excellent as Jean Gaussin. His work in every performance thus far given has been good and greatly to be commended. Andrew Waldron was Uncle Caesare; Jack Hawkins, Dechellette; Emma Lou Giffin, Julie and Francine; F. M. Readick, Flamant; Millie Freeman, Aunt Yvonne; Jennie Calef, Madame Hettima, and little Frankie Readick as the boy Joseph, and other less important roles were filled by George Bird, Coletta Power, Agnes Angle, Helen Johnson, May Beaumont, Walter Poulter, Frank Melvin, Frank Rogers, and Charles E. Rice. The Octoroon next week.

A. FRANCIS.

MONTREAL.

His Majesty's Theatre was dark this week with the exception of 19 and 20, when the local Philharmonic Society gave two concerts with the assistance of the Pittsburgh Orchestra. As they were State concerts, at both of which the Governor General and his suite were present, the house was packed, drawing the elite of Montreal society, besides all the music lovers of the city. The orchestra, under Mr. Paur, excelled itself, especially on the second night, when the bulk of the concert fell on its shoulders. Digby Bell in The Education of Mr. Pipp week of 26.

At the Academy Charles E. Grapewin in It's Up to You, John Henry, opened to a packed house and will probably do a record business. Mr. Grapewin and Miss Chance both scored heavily, while the support was excellent. The Sultan of Sulu 26.

The Theatre Francais has Young Buffalo, King of the Wild West, which proved a thriller. The acrobatic specialties and real Indians are a drawing card and will probably attract large houses. The Touse of Mystery 26, week.

At the Theatre Royal The Dainty Paree Burlesquers give the patrons of this house the usual fare, the specialties being above the average but the burlesques rather slow. The slack wire performance of the Onlaws deserves special mention. Fay Foster's co. week 26.

At the Nouveautes Les Joies de la Paternite proved a very merry but rather broad farce. The co., however, gave the piece a remarkably good performance, Messrs. Lefrancais and Prevost doing pieces of splendid character work.

W. A. TREMAYNE.

SPRINGFIELD, MASS.

Francis Wilson appeared in The Mountain Climber Feb. 12 and pleased his admirers, who were sufficient here to fill the house. The Francese Trail, a new melodrama, made a hit with its strong cast—Henry Jewett, Tyrone Power, Maria Wainwright, Gertrude Coghlan, Morton Selton, Claire Kuip, and J. H. Colville. The Brightside Orphans gave their annual entertainment 20 to large houses. Benjamin Chapin gave his own new venture, Lincoln, 21, 22. It is a curious and interesting study. Maude Granger played Mrs. Lincoln and Francis McGinn Secretary Stanton with ability. Coming are Cloverdale 23, Blanche Walsh in The Woman in the Case 26, Kubelik 28, Maxine Elliott in Her Great Match 1, Richard Mansfield in Beau Brummel 2, Yvette Guilbert 3.

King for a Day, the new Sousa opera, will have its premiere at the Court Square Theatre 25 and is also booked for the two days following.

The New Gilmore had The Holy City 19-21 and it drew well. A Crown of Thorns filled out the week.

The Nelson amateur nights are set each week for the last night of the burlesque engagement, but last week his envious comrades took umbrage at the vaudeville aspirations of one of the young performers and showered him with vegetables from the gallery.

William H. Mitchell, a piano player of long experience in vaudeville and for several seasons with Corse Payton, has taken the position of pianist at Poli's.

EDWIN DWIGHT.

OMAHA.

At the Boyd The Old Homestead Feb. 15-17 was capably given by a co. headed by William Lawrence as Joshua Whitcomb. The double quartette was repeatedly encored. The Clansman certainly made a deep impression 18-21. The piece is being talked of more than any other seen on the local stage this season. The cast is adequate, the scenic effects fine and the patronage flattering. George Primrose's Minstrels 25, 26.

At the Krug Slaves of the Mine opened a two-night engagement 15 to a fine house. The piece is well put on and the co. made a good impression. A splendid audience was in attendance at the opening performance of Lewis Morrison's Faust 18-21 and, as usual, the production leaves nothing to be wished for. Local Manager Breed has The Burglar's Daughter 22, Pretty Peggy 23, 24, Yorke and Adams 25, 26, Willis Granger 27, 28, and Kerry Gow 1-3.

Men and Women is the offering at the Burwood week of 18 and, as usual, the S. R. O. sign was displayed at the opening performance. O. D. Woodward took the part of Governor Rodman and was most satisfactory. Harry Long returns to the co. after an absence of several months and received a hearty welcome. Albert Morrison as William Prescott was excellent and the balance of the co., as usual, most satisfactory.

The advance sale for Sarah Bernhardt at the Auditorium 27 is large.

J. R. RINGWALT.

NEWARK.

Blanche Walsh, who has not been seen in this city for years, came to the Newark Theatre Feb. 19 for the week and presented The Woman in the Case. Miss Walsh is supported by an excellent co. and was greeted by a large and appreciative audience. Week 26-3, The Clansman.

A charming and excellent play is The Prince Chap, which was given with great success at the Empire Theatre 19-24. Cyril Scott's portrayal of William Peyton was delightful. Constance Adams, a daughter of Judge Frederic Adams, of the local Circuit Court, was the Princess Alice and was enthusiastically received.

Lillian Mortimer in No Mother to Guide Her was the attraction at Blaney's 19-24 and drew good sized houses. The co. was capable and the play attractively staged. Week 26-3, Across the Pacific.

After Midnight, the melodrama which came to the Columbia Theatre 19 for the week, proved just an ordinary thriller, but drew fair sized houses. Week 26-3, The Choir Singer.

At the Orange Music Hall, at Orange, N. J., Maurice Campbell presented The Little Gray Lady 21. The co. was excellent and pleased a good sized house. Billy Kersands' Original Georgia Minstrels 22, afternoon and evening, played to crowded houses. Happy Hooligan 23. The Runaways, with George Evans, 24.

JOSEPH R. HARRISON.

PROVIDENCE.

The Thalia Theatre co. appeared in Yiddish drama at the Shubert Feb. 20, 21 and drew very good houses. David Kessler headed a very good co. in Die Wilde 20 and The Sedar Night 21. Rubenstein gave a piano recital 19 to a good house. Fantana 22-24. The advance sale indicates a fine business.

More to Be Pitied Than Scorned was given to large houses at the Empire 19-24. These melodramatic performances are becoming very popular with Empire patrons and the applause is at times deafening. David Higgins in His Last Dollar 26-3.

An article appeared in a vaudeville paper recently which stated that an opposition vaudeville house to Keith's in this city would have things all its own way. The article found fault with the bills offered and stated that the manager was locally disliked. As a matter of fact Mr. Lovenberg is one of the most popular men in Providence, the bills have been of the highest grade and business is simply enormous.

The last Boston Symphony Orchestra concert of the season will be given at Infantry Hall 1. David Bispham will be the soloist.

Manager Lovenberg, of Keith's, has announced William Ingersoll as the leading man of the new Albee Stock co. to appear at Keith's this Spring and Summer. Mr. Ingersoll has been identified with the Grand Opera House Stock co., Pittsburgh, and with New York productions.

HOWARD C. RIPLEY.

PORTLAND, ORE.

The Marquam Grand ran to heavies during the week Feb. 12-17. Nance O'Neil opened with The Fires of St. John, Monna Vanna, and Magda. She had good support and better patronage. Miss O'Neil is a favorite in Portland and the two new plays made her present engagement an event of more than ordinary note. Charles B. Hanford came to the same theatre 15-17 in The Taming of the Shrew, Othello, and Ingomar. He was supported by his wife, Marie Brofnah, and a competent co. Woodland will be the bill for the first half of next week, beginning 19, and then 'Way Down East, starting 22, will finish out the week.

At the Empire Theatre the Pollard Lilliputians played their second and last week 11-17, presenting A Gaiety Girl, The Geisha, and An American Millionaire during the week, and were accorded the crowded houses that always greet this popular co. of clever children. The Moonshiner's Daughter begins a week's run at this house 18-24.

The Yankee Doodle Girls occupied the Baker and met with the customary business accorded the burlesque attractions. The Baker troupe of cyclists was the one act worthy of note that the co. had to offer. Baltimore Beauties will follow at this house 18-24.

At the Lyric Theatre the bill was Our Girls 12-19. The bill will be changed to A Brother's Revenge Monday for a week's run, 19-26.

JOHN F. LOGAN.

SEATTLE.

The Savage English Grand Opera co. completed their very successful engagement at the Grand Opera House with excellent performances of Tannhauser, La Boheme, Lohengrin, Faust, and Rigoletto. Audiences were very large at every performance and much appreciation on the part of the audiences was apparent. Nance O'Neil, supported by a very capable co., including McKee Rankin and Andrew Robson, gave good performances of The Fires of St. John, Monna Vanna, Magda, and Macbeth. The first two were seen for the first time here. Large audiences were drawn. Charles B. Hanford Feb. 18-20. Woodland 22-24. West's Minstrels 25-27. 'Way Down East 1-3.

The Baltimore Beauties Burlesque co. pleased large audiences at the Seattle 11-17. The burlesque features were good and in the olio there were several clever acts, including the Zarrow Trio of cyclists and Martini and Maximillian. High School Girls 18-24. Imperial Burlesquers 25-27.

The Charles A. Taylor co., very popular at the Third Avenue, returned to that playhouse in The Little Church Around the Corner and met with a hearty welcoming reception from large audiences. Human Hearts 18-24. The Moonshiner's Daughter 25-3.

RODNEY D. WHITE.

COLUMBUS.

Mrs. Fiske appeared at the Empire Theatre Feb. 22 in two performances of Leah Kleschna, and all seats were at a premium.

The stock co. is playing Captain Barrington, and several of the members of the co. are allowed their best work since joining the co. The work of George Lessey is by far the best thing he has yet done, and his portrayal of General Washington was so true to the likeness we all love that his first appearance was startling. Miss Horne was at her best, and was beautiful and sweetly charming in her part. Thomas Williams and Miss O'Madigan as the two colored servants were delightful and kept the house in continual laughter. Miss Tapley, now in her second week with the co., is quite enthusiastic and full of life and pleases. Mr. Camp was good, as usual, and Miss Lasche was pretty in a quaint little bit.

The future of the Empire is about to be decided, and the chances are that when the directors meet on the 29, the plan that was suggested at the meeting held 21 relative to the taking over the house by J. K. Burke, for the Keith circuit, will be accepted. Mr. Burke is well and favorably known in this city, and if the house does go vaudeville, that he will book it is certain. Manager Morrison has been most successful since his assumption of the reins, and even if the house is secured by the Keiths, it is said that stock will finish the present season.

JOSEPH R. HAGUE.

DENVER.

The only event of interest during the week of Feb. 11-17 was the song recital given by Madame Gadski at Trinity Church Thursday night. It was a brilliant success. The singer was in splendid voice and the church was literally packed with enthusiastic admirers.

Denver owes a vote of thanks to Robert Slack, a local musician, through whose efforts we have had the pleasure this season of hearing Kames, Bispham, Alice Neilson, and Gadski, and in the near future we are to hear Reisenauer, Sousa, and Clark.

Parsifal played to empty seats at the Broadway; West and Vokes gave a very inferior performance of A Pair of Pinks at the Tabor. The Broadway will be dark for several weeks to come, except for local affairs. The Press Club will give their big "show" there 19 and it is to be hoped the S. R. O. sign will be in evidence.

The attractions 18-24 are: Tabor, Paul Gilmore in Captain Debonnaire; Empire, the Oriental Burlesquers; Curtis, Hooligan's Troubles.

MARY ALKIRE BELL.

TOLEDO.

Kubelik was heard and appreciated by a fine audience at the Valentine 20.

At the Lyceum The Governor's Pardon was the offering 15-17. The piece is a melodrama of ordinary calibre and the house clientele did not take very kindly to it. Arthur Nelson and Marie La Braley assumed the leading roles.

Barney Gilmore in The Rocky Road to Dublin was well received 19-21. Gilmore has always been a strong favorite at Burt's, but his new piece is a superior one and immediately found favor with the more particular class of theatre patrons. Mr. Gilmore's part fits him nicely and his songs, as usual, were enjoyed. The support was good. Louise Walker joined the co. here, replacing Miss Maynard, who was compelled to resign on account of ill health. Why Girls Leave Home was the Burt bill 15-17. The piece has been seen here many times and on account of its title always draws well. The cast was competent. Peck's Bad Boy drew fairly well 19-21.

C. M. EDSON.

TORONTO.

Edna May made her first stellar appearance in Toronto at the Princess Feb. 19, presenting The Catch of the Season before an S. R. O. house. Miss May's dainty personality and unaffected charm won instant favor for her, but her vehicle's lack of briskness and brightness robbed her work of half its effectiveness. Little Johnny Jones 26.

The large advance sale for Mr. Mansfield's half week engagement at the Princess 22-24 indicated the interest taken in the coming of this talented actor. His previous visits have nearly all been made after the close of the regular season, when warm weather conditions resulted in comparatively light business. He presented The Merchant of Venice 22, Richard III 23, Beau Brummel and Don Carlos 24.

A competent co. rendered The Sultan of Sulu at the Grand 22 and large audiences have enjoyed George Ade's satire on territorial expansion and the imperialistic idea. Al. H. Wilson in The German Gypsy 26-3.

At the Majestic 26 the Russell Brothers have been thrilling and amusing the habitues of the house with their facility of disguise and talent for broadly humorous character work in The Great Jewel Robbery. Custer's Last Fight 26.

J. ALEXANDER McNEIL.

MILWAUKEE.

Olga Nethersole appeared at the Davidson Theatre Feb. 19 and taxed the house to its capacity. The Pink Hussars played to a large house 18. Babes in Toyland 25-3.

Bernhardt was greeted by a large and brilliant audience at the Pabst 20 and was given a great ovation. The German Stock co. appeared 19 in the tuneful operetta, Die Fledermaus. The theatre was packed from orchestra to gallery and the opera pleased immensely. One of the most important theatrical events of the season was the opening of the Shubert Theatre 4. Henry E. Dixey in The Man on the Box was the attraction. The beautiful playhouse was crowded at every performance with the elite of the city. Arnold Daly 22-24.

Fast Life in New York was the current attraction at the Bijou. This theatre has been packed at every performance. The Belle of Avenue A 25-3.

Me, Him and I opened a week's engagement at the Alhambra 18. This popular playhouse has been drawing crowds.

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ing large audiences and the courteous manager, Mr. Higier, is to be congratulated upon his success since assuming charge of the theatre. Buster Brown 25-3.
CLAUDE M. NORRIE.

ST. PAUL.

Grace George and her splendid co. enjoyed excellent business at the Metropolitan Feb. 12-14 in The Marriage of William Ashe. Little Johnny Jones 15-17 proved pleasing. Lew Fields and his large co. in It Happened in Nordland opened 18 for the week to the largest business of the season and is drawing wonderfully. This is the first appearance of this popular comedian in this city for some time.

Buster Brown enjoyed capacity business at the Grand 11-17, giving both matinee and night performances. It pleased the old as well as young and abounded in catchy music. Without question Thomas E. Shea in a repertoire of heavy dramas, opening 18 for the week, is one of the best attractions that has been on any stage in this city for some time. This is Mr. Shea's first appearance here and proves that he is an actor of ability. His support helps him materially. During the week he will produce The Bells, Othello, Richelieu, Napoleon the Great, and Dr. Jekyll and Mr. Hyde.
HARRY O. WILLIAMS.

CLEVELAND.

Wright Lorimer in The Shepherd King was the attraction at the Euclid Avenue Opera House 19-24. The Virginian 26-March 3.

Vaughan Glaser and his co. presented Men and Women at the Colonial Theatre 19-24. Henry Ditzy in The Man on the Box 26-March 3.

Black Crook was the bill at the Lyceum Theatre 19-24. Girls Will Be Girls 26-March 3.

Custer's Last Fight proved an attractive bill at the Cleveland Theatre 19-24. Too Proud to Beg 26-March 3.

Kubelik was heard at Gray's Armory 22, for the second time this season.
WM. CRASTON.

JERSEY CITY.

A Wife's Secret received a good presentation at the Academy of Music 19-24 to excellent business; the play gave satisfaction. Hilda Thomas in The Show Girl 26-March 3. George Evans in The Runaways 5-10.

Hap Ward and co. in The Grafter came to the Bijou Theatre 19-24 to fine business. At the Mercy of the World 26-March 3. Ernest Hogan in Rufus Rastus 5-10.

The Elks attended the Bijou Theatre 20, about 300 strong, and enjoyed a performance of The Grafter. The house was filled and the play was enjoyed. The co. sang "Auld Lang Syne" as a closing number and the Elks in the audience joined in the chorus. A dinner and reception followed at the clubrooms in honor of Hap. Ward, Lucy Daly, Colonel John W. Holmes and Mrs. J. W. Holmes.

Donald Harold and his wife, May Thompson, are old favorites here and met many friends while at the Bijou Theatre 19-24.
WALTER C. SMITH.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Semon, mgr.): Lottie Williams in My Tom Boy Girl Feb. 12-17 pleased good business. The Rays in Down the Pike 19-24.——JEFFERSON (R. L. Douglass, mgr.): Humpty Dumpty 12-17; satisfaction to good business. Vanderbilt University Glee Club 19. The Rajah of Bhong, matinee, 20. John Drew in De Lancey 21. McIntyre and Heath in The Ham Tree 22.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): The Heir to the Hoorah Feb. 16 delighted packed house. John Drew 20. McIntyre and Heath 23. Nancy Brown 24.——BIJOU (O. A. Neal, mgr.): The Britt-Nelson pictures 12-17 pleased fair business. The Convict's Daughter 19-21. Fantasma 22-24.

SELMA.—ACADEMY (Long and Rees, mgrs.): Albert Taylor co. Feb. 16 in Peaceful Valley, 17 matinee. College Chums, and night, Selfish Man pleased large audience. Rajah of Bhong 21.

TALLADEGA.—ELKS' THEATRE (C. G. Cooper, mgr.): Kilties' Band Feb. 20, matinee and evening.——CHAMBERS OPERA HOUSE (Joe S. Chambers, mgr.): House dark on account of the death of George W. Chambers.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenstihl, lessee and mgr.): The Little Duchess Feb. 15; excellent, to full house. Herald Square Opera co. 19; medium business. Rajah of Bhong 21.

TROY.—FOLMAR'S THEATRE (Frank P. Folmar, mgr.): Olga Von Hatzfeldt in The Little Duchess Feb. 14 pleased large audience. The Rajah of Bhong 22.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): The Convict's Daughter Feb. 15, 16, matinee, pleased light business. The Heir to the Hoorah 17; good business; pleased.

ANNISTON.—NOBLE STREET (A. R. Noble, mgr.): The Rajah of Bhong Feb. 20; fair co. and good house. The Kilties' Band 22; two good houses.

ARKANSAS.

LITTLE ROCK.—CAPITAL (R. S. Hamilton, lessee; Charles T. Taylor, mgr.): The Maid and the Mummy Feb. 16 pleased good business. Harry Beresford pleased fair audiences 17. Hooligan's Troubles 19. Human Slave 20. Yankee Consul 21. Wizard of Oz 22. Mildred Holland 24. Chauncey Olcott 27. Player Maid 1. Robin Hood 3. Heir to the Hoorah 5. Eva Tanguay 6. Black Crook 8. Beggar Prince 9. Down by the Sea 10. Rajah of Bhong 12. Mayor of Tokio 16. Frank Dudley 15-17. Modjeska 20.——ITEM: George Murray, agent for Bernhardt, is in town, making arrangements for her appearance here. Being unable to play at the theatre she will appear at the High School.

HOT SPRINGS.—AUDITORIUM (Brigham and Head, mgrs.): At the Old Cross Roads and The Shadow on the Hearth Feb. 12, 13; good co.; fair business. The Maid and the Mummy 15 pleased S. R. O. Harry Beresford in The Woman Hater 16 ;excellent, to good business. Imperial Minstrels (local Elks) 19 delighted S. R. O. Hooligan's Troubles 20. Wizard of Oz 21. Yankee Consul 22. Mildred Holland 23. Sousa's Band 25. Chauncey Olcott 26. Robin Hood 2.

PINE BLUFF.—ELKS' (James M. Drake, lessee and mgr.): Harry Beresford Feb. 15 in The Woman Hater to good house, and, as usual, was highly appreciated. A Human Slave 21. Mildred Holland 22. The Wizard of Oz 23.

JONESBORO.—MALONE (Applegate and Patrick, owners): The Last Rose of Summer Feb. 19. Miss Scudo, pianist, 26. A Human Slave 27. Florence Davis 3. A Pair of Country Kids 7. Frank Dudley 12.

CALIFORNIA.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Florence Roberts in The Strength of the Weak Feb. 12; good, to fair house. Ben Hendricks in Ole Olson 15. The Sleeping Beauty and the Beast 17. Ellefford co. 19-26. Plays: The New South, A Stranger in a Strange Land, When We Were Twenty-one, Jimtown, Folks Abroad, The Princess of Patches, A Poor Relation, and Fun in a Boarding School.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Woodland Feb. 12, 13; best comic opera of the season; houses packed. Sweet Nell of Old Drury 19-22. Florence Roberts 26-28.——YE LIBERTY (H. W. Bishop, mgr.): Bishop's Players presented by Right of Sword 19-25; fine, to excellent business. Franklin Underwood, Orral Humphreys, and Amelia Gardner gave artistic renditions of principal roles. The Proud Prince 26-4.

SAN DIEGO.—ISIS (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs.): The Ellefford co. Feb. 5-10. Plays: The New South, A Stranger in a Strange Land, When We Were Twenty-one, The Princess of Patches, A Poor Relation, In a Boarding School, and Jimtown Folk Abroad; excellent, to crowded houses.

STOCKTON.—YOSEMITE (Charles P. Hall, mgr.): Woodland Feb. 15 delighted a packed house. Florence Roberts in The Strength of the Weak 20. Beauty and the Beast 28.

COLORADO.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Lewis Morrison in Faust Feb. 13; good performance and house. West and Vokes in A Pair of Pinks 21. Cousin Kate 28.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Alberta Gallatin in Cousin Kate Feb. 10 pleased good business. Parsifal 24.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Cousin Kate Feb. 19; good patronage; pleased. Local 23. Old Homestead 24. Modjeska 26.

LA JUNTA.—THEATRE (Ed C. King, mgr.): Dora Thorne Feb. 14 disappointed fair audience.

CONNECTICUT.

NEW HAVEN.—HYPERION (Shubert Brothers, mgrs.; W. L. Rowland, res. mgr.): The Trancoso Trail heavy melodrama, with strong cast, including Marie Wainwright, Henry Jewett, and Tyrone Power, to fair audience Feb. 16. Digby Bell in The Awakening of Mr. Pipp to large and pleased audience 17. Fantana to capacity 19, 20; capital co., with pretty chorus. Arthur Rubenstein, the talented boy pianist, to smart gathering 21; excellent concert. Benjamin Chapin in Lincoln to crowded houses 22; well written play; splendidly interpreted. May Irwin 23. Francis Wilson 24. Redskin (premiere) 26. Maxine Elliott 27, 28. Ethel Barrymore 1. Blanch Walsh 3.——WOOLSEY HALL: Symphony concert, with Gwilym Mills as soloist, to fashionable audience 20.——NEW HAVEN (G. Bunnell, mgr.; J. H. Wilkes, res. mgr.): I. O. U., with the funny German comedians Kolb and Dill, to banner business 19-21. The Volunteer Organist to capacity 22-24; the singing of Willie Nelson a strong feature. A Crown of Thorns 26-28. More to Be Pitied than Scorned 1-3.——BIJOU (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): The Minister's Son to crowded houses 19-24.——ITEMS: Clyde Fitch lectured at Sampson Hall 19 on "The Play and the Bible." He is the only playwright ever invited to speak at Yale and his appearance was a society event. Mr. Fitch was the guest of Professor Phelps and the Pundit Club.—Prizes were given by May Irwin for the five best receipts for her cook book. Several hundred receipts were sent in and the prizes awarded by a committee.—At Elks' dedication of new house 2,500 brethren were on hand. The Hartford Lodge gave a gavel made from wood taken from Benedict Arnold house, Derby Lodge a silver punch bowl, New London Lodge a cut glass bowl, Bridgeport Lodge two large companion pictures.—Arthur Rubenstein was entertained by Professor Parker while here 21.—Mr. and Mrs. S. Z. Poli are at the Royal Poinciana, Palm Beach.
JANE MARLIN.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): The week's engagement of 'Way Down East finished Feb. 17 with most gratifying results, nearly 14,000 admissions for the week being recorded. Benjamin Chapin, for many years a reader and impersonator of Abraham Lincoln, made his debut 19 in a play he has written, entitled Lincoln, in which he appears in the title-role with great sincerity and with remarkable likeness and traditions of the great statesman. The scenes are laid in the White House and War Office, and extend from the fall of Fort Sumpter to the memorable night of his assassination, and with good taste the latter ends with the start to the theatre, with no further scene or suggestion of the dreadful tragedy. The play has many strong scenes and is intensely historical and interesting, and with the usual pruning of a new piece should prove a success. Mrs. O'Donnell of Dublin 21, under the auspices of the Gaelic Society, was enthusiastically received in Irish songs and recitals. Francis Wilson 22. Thalia Theatre co. 23. May Irwin 24.——HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): A Crown of Thorns 15-17, a well constructed drama, in which Virginia Westbrook does fine dramatic work, was well received by good sized audiences. The scenery was exceptionally realistic and the support was of the best. Week of 19 was the alternate vaudeville week and a strong bill, headed by Burke and Large, Six Reed Birds, Binns and Binns, and Minnie Kaufman, with five other acts, attracted well pleased large audiences. Jefferson De Angelis 26.——ITEM: Manager Gilmore, of the Court Square Theatre, Springfield, advertises his theatre for sale, and in an interview in a Springfield paper states that business has not been good, with only few exceptions. He also told the reporter that Parsons' Theatre, of Hartford, is the most prosperous of any legitimate theatre in New England.
A. DUMONT.

BRIDGEPORT.—SMITH'S (Edward C. Smith, prop.; W. E. Culver, bus.-mgr.): Little Lord Fauntleroy was well presented Feb. 15 to rather light business. Queen of the White Slaves 16, 17 was voted interesting and exciting by four good audiences. A Crown of Thorns, though inappropriately named, had a generally favorable verdict 19, 20. Buxom May Irwin, with a co. of her usual standard, stood 'em up 21 in Mrs. Black Is Back. Kolb and Dill opened for three days to S. R. O. and satisfied everybody from pit to orchestra. Francis Wilson 26 in The Mountain Climber. More to Be Pitied than Scorned 27, 28. Blanche Walsh 28. Little Gray Lady 1. Funny Mr. Dooley 2, 3. A Desperate Chance 5, 6. David Higgins 7. The Curse of Drink 8-10.——ITEMS: The A B C Minstrels at Madison Hall 27 will have Eddie Madigan and Eddie Van Norden as end men and Ed Jameson in the middle. Professor Baker, of Trinity choir, has charge of the chorus of forty. George Bly, of Smith's Theatre, will sing and Treasurer Fitzpatrick will "count up."—Although several years since Kolb and Dill visited Bridgeport, big seat sales at once followed their announced date.
WILLIAM P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): The Holy City Feb. 17, matinee and night; good patronage; pleased. James Kennedy opened for week 19 in Crystal Run Farm, and met with excellent reception. Plays first half week: A Poisonous Dagger and Gentleman Jim, the Diamond Thief. The Old Clothes Man 26.——MAJESTIC (H. H. Jennings, mgr.): Edison's pictures 18; capacity business. Edward Harrigan in Old Lavender 22, 23; opened to good patronage and pleased. Klark-Urban Stock co. 26-3. Vaudeville 8-10.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Digby Bell in The Education of Mr. Pipp Feb. 19 drew a crowded house and delighted every one present. The Volunteer Organist 20; fair audience; pleased. Francis Wilson in The Mountain Climber 21 to a large house. The Old Clothes Man 22 had two good audiences; fair good co. and performance. Fenberg Stock co. week of 26.

WATERBURY.—POLI'S (Harry Parsons, mgr.): Queen of the White Slaves Feb. 15 filled the house with a well pleased audience. Digby Bell and his excellent co. appeared 16 in The Education of Mr. Pipp to a fair sized audience. Little Lord Fauntleroy 17; two performances; pleased. Talma Club Minstrels (local) 19, 20 to capacity. Human Hearts 22. May Irwin in Mrs. Black Is Back 23. Lincoln 24.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Zephra (local Y. M. C. A.) Feb. 20-23 to good business. Stetson's U. T. C. 1 Francis Wilson 3. Fenberg Stock co. 5-10.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): Fenberg Stock co. Feb. 12-17; excellent co. to good business all week. Hospital Fair (local) 20-23. The Duke of Killicrankie 24. James Kennedy 26-3.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Human Hearts Feb. 20; good business; fair performance. The Duke of Killicrankie 23. The Old Clothes Man 26.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Barnabee Opera co. in Cloverdale Feb. 15; unsatisfactory. The Fraser Comedy co. 19, 20; poor co.; fair houses. My Dixie Girl 22.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Fantana Feb. 21 delighted packed house. Edward Harrigan in Old Lavender 24.

BRISTOL.—OPERA HOUSE (F. B. Michael, mgr.): Klark-Urban Stock co. Feb. 19-24 in Silent Partner, Mad Marriage, Across the Desert; S. R. O.

DELAWARE.

WILMINGTON.—GRAND (Jesse K. Baylis, mgr.): A Madcap Princess Feb. 15; good house. Running for Office 16; good business. The Mayor of Tokio 17; large audience. A Daughter of the Revolution 19; poor house. The Crime of Dubosq 20; poor house. Under Southern Skies 21; fair house. Railroad Jack 24. On the Quiet 26.——LYCEUM (Daniel Humphries, mgr.): The House of Mystery 15-17; fair houses. The Millionaire Detective 19-21; fair business. From Rags to Riches 22-24. A Race for Life 26-28. The Eye Witness 1-3.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Peruchi-Gygzene Stock co. Feb. 12-17 in repertoire at popular prices to good business. Fantasma 19. The Rajah of Bhong 26. Richard Carle 2.

GEORGIA.

ATLANTA.—GRAND (H. L. De Give, mgr.): Calve Feb. 12; fine performance and house. Heir to the Hoorah 14, 15; excellent performance and house. Humpty Dumpty week of 19. Richard Carle in Mayor of Tokio 26, 27. James O'Neil 1. Mrs. Wiggs 2, 3.——BIJOU (Jake Wells, lessee; H. L. De Give, res. mgr.): The Rays in Down the Pike 12-17 pleased capacity. Lottie Williams in Tom Boy Girl 19-24; old favorite delights large audiences. Billy Van in The Errand Boy 26-5.

MACON.—GRAND (E. M. Horine, mgr.): Adelaide Thurston in the Triumph of Betty Feb. 12; delighted two fair houses. The Heir to the Hoorah 13; excellent, to large house. Jane Kennark in The Eternal City 14, with matinee; fair; small attendance. Professor Napoleon (local) 16, 17, with matinee; good performance; drew splendid houses. The Little Duchess 19. Spangles 20. Mary Marble in Nancy Brown 22. James O'Neill in Monte Cristo 28.

COLUMBUS.—SPRINGER OPERA HOUSE (F. H. Springer, mgr.): The Little Duchess Feb. 17 to large audience; pleasing performance. Spangles 19 to fair audience; good performance. The Convict's Daughter 22. Nancy Brown 23. Parkinson Stock co. 26-3. Mrs. Wiggs of the Cabbage Patch 5. McIntyre and Heath in The Ham Tree 6.

AUGUSTA.—GRAND (William Schweigert, mgr.): Spangles Feb. 17; good co.; play not so good; business fair. Adelaide Thurston 19 in The Triumph of Betty; good house; well pleased. James O'Neill 20 in Monte Cristo delighted the largest house of the season. Breen's moving pictures 22. The Convict's Daughter 27. The Little Duchess 28.

BRUNSWICK.—GRAND (Fleming and Waff, mgrs.): Sousa's Band Feb. 5 delighted large house. Shadows of Sin 8 failed to please. Rajah of Bhong 12 pleased fair business. Adelaide Thurston in The Triumph of Betty 15 pleased fine business. James O'Neill 22. The Little Duchess 24.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Shadows of Sin Feb. 13 pleased fair audience. Not Like Other Girls 17; poor performance; fair business.——ST. LOUIS SYNDICATED AMUSEMENT CO. (E. W. Weaver, gen. mgr.): 19-26.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Murray Comedy co. Feb. 19, 22-24; good business to satisfied audiences. James O'Neill in Monte Cristo 21 delighted large audience.

CORDELE.—OPERA HOUSE (J. H. Shipp, mgr.): The Little Duchess Feb. 20 to S. R. O.; good performance. The Convict's Daughter 24.

ATHENS.—OPERA HOUSE (Wade H. Lowry, lessee and mgr.): The Eternal City Feb. 15; excellent, to capacity. Spangles 21. The Lyman Twins 5.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Falvey, mgr.): Dr. Jekyll and Mr. Hyde Feb. 17, with Elsie Lorch; good co.; splendid acting; very thin house.——EMPIRE AND STAR THEATRES (Sturgis, mgr.): Good business past week.——ORPHEUM (W. Lock, mgr.): Good business. Hooligan in New York 2. Paul Gilmore 7. Human Hearts 9. West's Minstrels 12. Alberta Gallatin 13. Moonshiner's Daughter 14.

POCATELLO.—AUDITORIUM (G. A. Hanaford, mgr.): Roscian Opera co. in repertoire Feb. 11-13; fair business. Hutchinson's Imperials 18-22. Harper co. 24.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Caldwell Lecture Club entertainment Feb. 15 to large house.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Du Barry 2. Piff! Paff! Pouf! 9. 'Way Down East 20.

ILLINOIS.

BLOOMINGTON.—GRAND (F. Wolkau, Jr., mgr.): Primrose's Minstrels Feb. 12; good house; pleased. The Land of Nod (return) 14. The Babes in Toyland 15; poor, to large audience. Mr. and Mrs. H. L. Flint 19 and week; opening house large. The Four Huntings in The Foolish House 26. The Gingerbread Man 27. The College Widow 28. Grace George in The Marriage of William Ashe 2. Sherlock Holmes 7. Sousa's Band 8. The Orphan's Prayer 9. For Her Sake 10.——CASTLE (Gillingham Brothers, mgrs.): Week 19 vaudeville; average bill, to fair business. The local lodge of Elks has taken this theatre for the week, and the proceeds will be added to their charitable fund.——ITEM: John O'Neil, of this city, member of the aerial team, the Flying Denovas, has just returned from a four months' tour of South Africa and India.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): The Clansman Feb. 12; very good co.; pleased large audience. The Land of Nod 13 (return); good co. and business. Uncle Josh Spruceby 14 pleased fair house. Isle of Spice 15; good co.; delighted capacity. A Pair of Country Kids 16; fair co. and business. Kubelik 17 pleased large audience. The Isle of Spice 18 (return) pleased capacity; many encores. Dr. Jekyll and Mr. Hyde 20. Eva Tanguay in The Sambo Girl 21. The Fortune Teller 22. The Shadow Behind the Throne 23. The Wizard of Oz 24. A Romance of Coon Hollow 25. The College Widow 26 (return). The Four Huntings 27. Pretty Peggy 28.——GAIETY: VAUDEVILLE (Smith and Burton, mgrs.): The usual good bill and business continues.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Arizona Feb. 17 pleased good houses, matinee and night. A Pair of Country Kids 18 pleased big audience. Magda (German) 19 pleased. The Pink Hussars 20; immense hit; fine attendance. The Wizard of Oz 23. The Shadow Behind the Throne 24. The Four Huntings in Fool's House 25.——ITEM: Charlotte Stall, soprano of Paul Jones' Opera co., which played recently, has been ill at one of the hospitals here, but is well again and has left the city.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): Lyman Howe's moving pictures Feb. 15, 16; fair business, satisfaction. San Toy 16-17; fair business at four performances; co. pleased. Kyrie Bellew 19; advance sale over $600. Eva Tanguay in Sambo Girl 23. The Fortune Teller 25. The Last Rose of Summer 26. Local 27. Sherlock Holmes 4. Wenninger Brothers' Stock co. 5-10. The Eleventh Hour 11. When the World Sleeps 17. The Office Boy 18. Powell's moving pictures 19, 20. The Royal Slave 24.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): Primrose's Minstrels Feb. 14 pleased fair house. Wallack Theatre co. 15-17; fair performances and attendance. Arizona 20. Pink Hussars 21. Shadow Behind the Throne 22. Her Fatal Sin 23. Four Huntings Specialty co. 24. Mrs. Fiske 27.——BIJOU (F. Paden, mgr.): Vaudeville; good performances to S. R. O.

DECATUR.—POWERS' OPERA HOUSE (J. F. Given, mgr.): The Flints Feb. 12-17; amused large audiences. Babes in Toyland 19. Arizona 21. The Fortune Teller 26. The College Widow 27. The Gingerbread Man 28. Pretty Peggy 1. Romance of Coon Hollow 3.——BIJOU: Vaudeville; Bill for week only fair.——ITEM: Interurban Railroad service has increased attendance to various attractions here.

WAUKEGAN.—SCHWARTZ (Wingfield, Rowland and Clifford, lessees and mgrs.; Charles A. Takacs, res. mgr.): That Little Swede Feb. 13; poor co. and house. Mrs. Temple's Telegram 18; excellent; fair house. Uncle Josh Spruceby 21. Me, Him and I 25. Duke of Duluth 4. Buster Brown 5. The Gingerbread Man 8. The Rivals, with the Jefferson Brothers, 10. For Her Sake 11.

EAST ST. LOUIS.—BROADWAY (H. P. Hill, mgr.): Blunkall-Henderson co. Feb. 12-17; initial week; presenting Don't Tell My Wife; S. R. O.; four nights; vaudeville feature Anita Bristoe. Her Only Sin 18; good business; excellent co. Blunkall-Henderson co. 19-24. W. B. Patton 25. Coon Hollow 4.——ITEM: Blunkall-Henderson co. will remain as long as business is good with change of play each week.

ROCKFORD.—GRAND (George C. Sackett, acting mgr.): The Pink Hussars Feb. 12 pleased fair house. The Power Behind the Throne 13; small house. Lew Fields presented It Happened in Nordland 16, matinee, large house; evening, to capacity. The Little Swede 17; good business. Edison motion pictures 18; good house. The Isle of Spice 24. Rockford Symphony Orchestra 25.

ROCK ISLAND.—THEATRE (Direction Chamberlin, Kindt and Co.; R. H. Taylor, local mgr.): Miss Bob White Feb. 14; good co.; fair business. Primrose's Minstrels 15 pleased good business. The Four Huntings 19; amused good house. Reuben in New York 24. The Pink Hussars 25. Mrs. Fiske 28. Babes in Toyland 4. Al. G. Field's Minstrels 5. Over Niagara Falls 9.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): Isle of Spice Feb. 17 to big house; best of satisfaction. Horne's Rip Van Winkle 19 to fair business; pleased. Dora Woodruff's Show 22, 23. Tracy, the Bandit, 27. An Orphan's Prayer 2. The Eleventh Hour 3. A Hot Old Time 8. Too Proud to Beg 9.

KEWANEE.—M'CLURE'S OPERA HOUSE (Frank F. Shults, mgr.): Eva Tanguay in The Sambo Girl Feb. 12 pleased a packed house. Y. M. C. A. 13. Four Huntings 14 in The Foolish House pleased a full house. Arizona 19. For Her Sake 22. Isle of Spice 1. Joseph De Grasse 3 in Richelieu. Dark 4-13. The Diamond King 14.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, mgr.): Primrose's Minstrels Feb. 17; large and pleased audience. Why Women Sin 18; two large houses; pleased. The Wizard of Oz 22. The Four Huntings 23. Over Niagara Falls 25. David Harum 28. When We Were Twenty-one 1. Mrs. Fiske 3.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Howard Dorset co. Feb. 12-17 in Grit the Newsboy, The New Governess, Panchon the Cricket, Running for Congress, Luncheon for Six, and Wanted a Family; pleased good business throughout the week. Babes in Toyland 20.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): Isle of Spice Feb. 16; greatly pleased; S. R. O. Pair of Country Kids 19; good show; fair house. Parlette 23 (local lecture course). Sousa's Band, afternoon, 9.

JOLIET.—THEATRE (Direction Chamberlin, Harrington and Co.; J. T. Henderson, mgr.): The Shadow Behind the Throne Feb. 17 pleased fair house. Uncle Josh Spruceby 18; fair co. and house. The Pink Hussars 19; good co.; fair house. Isle of Spice 22. Liberty Belles 23. Marching Through Georgia 24.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, mgr.): Shadow Behind the Throne Feb. 12; excellent, to good house. That Little Swede 16; poor co. and house. Romance of Coon Hollow 23. Marching Through Georgia 20.——ITEM: Liberty Belles co. disbanded here.

CANTON.—GRAND (F. B. Powelson, mgr.): A Texas Ranger Feb. 19 canceled. The Shadow Behind the Throne 20; good performance to small house. Jerome K. Jerome (lecture) 21. Her Fatal Sin 24 (return engagement). Isle of Spice 28.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Roney Boys' Concert co. Feb. 13; fair business. Arnold Daly in You Never Can Tell 14 delighted good attendance. Why Women Sin 17; good business.

HOOPERSTON.—NEW M'FERREN (A. L. Knox, mgr.): Hoyt's Bunch of Keys Feb. 15 pleased good house and business. The Union Depot (local) 20 canceled. Old Fiddlers' Contest 28. Our New Minister 20. Patton's Little Homestead 27.

MOLINE.—THEATRE (Management Chamberlin, Kindt and Co.; F. W. Hurst, local mgr.): Arizona Feb. 16; good business; pleased. The Four Huntings in A Fool House 18; fair business and performance.

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CHICAGO HEIGHTS.—BONATH OPERA HOUSE (William Bonath, mgr.): The King of Tramps Feb. 18; large house; pleased. Vaudeville 21; good bill; small house. Vaudeville 25-1.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Arizona Feb. 18; packed house and gave entire satisfaction. Mrs. Temple's Telegram, with Harry Conor in the title-role, 21.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Babes in Toyland Feb. 14; fair co. and house. Arnold Daly in You Never Can Tell 17; fine performance; medium house.

OTTAWA.—THEATRE (Chamberlin, Harrington and Co., mgrs.): Arizona Feb 14 pleased good audience. Isle of Spice 26. For Her Sake 27. Reuben in New York 6. Warren Stock co. 8-10.

MATTOON.—THEATRE (Charles Hogue, mgr.): Queen of the Convicts Feb. 13 pleased fair house. San Toy 14 pleased good business. Her Only Sin 16 to fair audience.

STERLING.—ACADEMY (M. C. Ward, mgr.): Eva Tanguay in The Sambo Girl Feb. 13 pleased audience.

DIXON.—OPERA HOUSE (Charles H. Eastman, mgr.): Arnold Daly co. in You Never Can Tell Feb. 19; good house and co. Jerome K. Jerome 22.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): To Die at Dawn Jan. 30; good, to packed house. Home Seekers 5.

CLINTON.—RENWICK OPERA HOUSE (F. R. Sabin, mgr.): Orpheus' Minstrel co. (local) Feb. 13; good house and co. A Pair of Country Kids 20.

PANA.—GRAND (J. F. Given, mgr.): San Toy Feb. 15 to capacity; pleased. 'Her Only Sin 17 pleased fair house.

INDIANA.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr., mgr.): McIntyre and Heath in The Ham Tree Feb. 12; good, to good house. Roselle Knott in When Knighthood Was in Flower 13; good, to good house. Marteau, the violinist, 14; good, to good house. Simple Simon Simple 15, 16; pleased good houses. The Way of the Transgressor 17 pleased good house. Just Out of College 19. Julia Gray in Her Only Sin 21, 22. Coon Hollow 23, 24. Ben Hur 26-28. Frank Deshon in The Office Boy 1. The College Widow 2. The Last Rose of Summer 3.——COLISEUM (Bronson Brothers, mgrs.): Arnold Daly in You Never Can Tell 12; good, to good house. Rip Van Winkle 17; good, to good house. Mein Leopold (in German) 19.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): William Morris in The Land of Nod Feb. 15, 16 played to good business. Babes in Toyland 17 pleased two good houses. Just Out of College 20 delighted very good house. Mildred Holland 2. Gus Sun's Minstrels 3. Sousa's Band 5.——PEOPLE'S (Pedley and Burch, mgrs.): Two Merry Tramps 17; two fair houses. Eugenie Blair 18 in Oliver Twist pleased two large houses. Frank Deshon in The Office Boy 25. Margaret Melville 26-3.

FORT WAYNE.—MAJESTIC (M. E. Rice, mgr.): Sho-Gun Feb. 12; excellent, to packed house. Die Zwillingschwester German co. 14 pleased packed house. Mrs. Temple's Telegram 15 pleased two good houses. A Romance of Coon Hollow 17 pleased two packed houses. Four Mortons in Breaking Into Society 18; packed Sunday house; pleased. Eugenie Blair 20, matinee and evening. On the Bridge at Midnight 22, matinee and evening. Paul Jones 23. A Bunch of Keys 24.

COLUMBUS.—CRUMP'S (R. F. Gottschalk, mgr.): Himmelein's Imperial Stock closed a very successful week Feb. 10. Plays: Out of the Fold, Red Cross Nurse, Back Among the Old Folks, Why Women Sin, East Lynne, and The Moonshiners. The Nicoll Brothers pleased a fair sized audience 15 in magic and mystery. In Old Virginia 24. Alvin Joslin 28. His Highness the Bey 6. W. B. Patton 8.

FRANKFORT.—BLINN (Langebrake and Hufford, mgrs.): A Bunch of Keys Feb. 16; fair house. Simple Simon Simple 17 failed to please large house. A Hot Old Time 23. Mrs. Temple's Telegram 24. The Toilers 26. Roselle Knott in When Knighthood Was in Flower 28. His Highness the Bey 2. Our New Minister 6. Liberty Belles 9. The Four Huntings in The Fool House.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): The Revenge of the Northern Spy (local) Feb. 14; excellent, to poor house. U. T. C. 16 pleased good house. The King of Tramps 19. The Man on the Box 20. Shadows of a Great City 27. The Bowery Newsgirl 28. Our New Minister 9.——ITEM: Hi Henry was the guest of C. G. Connor.

VALPARAISO.—Memorial Opera House (A. F. Heineman, mgr.): The Four Huntings Feb. 8 pleased capacity. William Owen in Othello 13; S. R. O.; excellent performance. King of Tramps 17 pleased good house. The Deestrict Skule 20. A Hot Time 27. Liberty Belles 3. When Knighthood Was in Flower 12. Stetson's U. T. C. 14. Crocker's Horses 20-24.

LA PORTE.—THEATRE (Wingfield, Rowland and Clifford, mgrs.): Howard Stock co. Feb. 12-14; excellent, to fair houses. The Toilers 20 pleased a large house. Shadows of a Great City 26. The Union Depot 28 (local). Liberty Belles 2 canceled. When Knighthood Was in Flower 10. Wayward Daughters 16.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fretayert, mgr.): Ward and Ward Feb. 16 in

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Two Merry Tramps; fine business. De Witte Miller 21; audience well pleased; good house. Harmony Ladies' Quartette 22. A Slave to Passion 26. Reno B. Welborn 28.

CRAWFORDSVILLE.—MUSIC HALL (Mace Townsley, mgr.): Rentfrow's Jolly Pathfinders Feb. 12-17, matinee Wednesday and Saturday; good repertoire co. to good business; S. R. O. Saturday matinee. Isle of Spice 20 to crowded house; pleased; strengthened since last year.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): William Owen in Othello Feb. 14; good house; pleased. Bowery News Girl 21 failed to appear. Volunteer Girls 2. Old Virginia 5. Wayward Girl 15.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Parsifal (moving pictures) Feb. 6; good, to fair attendance. Why Girls Leave Home 9 pleased good attendance. Hoot Time in Coontown 15; excellent, to well pleased audience.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop. and mgr.): William Owen in Othello Feb. 15; good house and co. Choral Union (local) 21. White's Faust 22. The Toilers 1. Lou Beauchamp 2. Our New Minister 15.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): Girls Will Be Girls Feb. 14 pleased good business. When Knighthood Was in Flower 20 pleased capacity. His Highness the Bey 23. Babes in Toyland 27.

MUNCIE.—WYSOR'S GRAND (H. R. Wysor, mgr.): The Woman in the Case Feb. 13 delighted a fair house. The Way of the Transgressor 15 to light business. Sis Hopkins 17 delighted two full houses.

BLUFFTON.—GRAND (Smith and Tangeman, mgrs.): Faust Feb. 15 pleased good business. A Bunch of Keys 23.——ITEM: A new floor has been put on stage of the Grand.

WASHINGTON.—SPINKS' OPERA HOUSE (Frank Green, mgr.): The Butlers hypnotists) 12-17 to good business; performance pleasing. Howe's Rip Van Winkle 21. Eleventh Hour 24.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Faust (Porter J. White) Feb. 22. The Heidelberg Glee Club 26. The Wayward Daughter 9.

ALBION.—OPERA HOUSE (G. O. Russell, Jr., mgr.): Stetson's U. T. C. Feb. 14 pleased $244.25 house. King of Tramps 20.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Faust 19; fair house; pleased. On the Bridge at Midnight 23. King of Tramps 26.

NOBLESVILLE.—WILD'S GRAND (L. Wild, mgr.): Hot Time in Coontown Feb. 20.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (A. Bert Estes, mgr.): Dora Thorne Feb. 12; good co.; small house. Taming of the Shrew 16, 17 pleased small audiences. Cross Roads 18; good co. and house. Wizard of Oz 19. Mahara's Minstrels 20. A Royal Slave 24. Lyman Howe 27. Dr. Grer 2. What a Woman Will Do 3.

CHICKSHA.—WAGNER OPERA HOUSE (Dwyer and Bridges, owners and mgrs.): A Royal Slave 17 pleased good house. David Harum 19 pleased good business.

LEHIGH.—BIJOU (Boone Williams, mgr.): Dora Thorne Feb. 13; fair co. to small business. The Holy City 21. A Royal Slave 28.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): The Clansman Feb. 16, 17; excellent, to packed house. Lew Morrison in Faust 23. Miss Bob White 24. Grace George in The Marriage of William Ashe 26. Yorke and Adams 27. The Pink Hussars 28. It Happened in Nordland 5, 6. Field's Minstrels 7. Isle of Spice 8.——GRAND (William Foster, mgr.): Uncle Josh Spruceby 15-17; good business and co. Nobody's Claim 18-21; excellent attraction; big business. Slaves of the Mines 22-24. Side Tracked 25-28. Lured from Home 1-3. When Women Love 8-10. The Way of the Transgressor 11-14. Queen of the Highbinders 15-17. Old Cross Roads 18-21. Danger of the Working Girls 22-24.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): Arizona Feb. 15 pleased a well filled house. George Primrose's Minstrels 16; satisfaction; business fair. The Four Huntings 17 in A Pool House gave a good performance to small house. A Little Outcast 18; fair attraction. The Pink Hussars 22. Why Women Sin 25. Reuben in New York 26. Grace George 28. Mrs. Fiske 1.——GRAND (John Dunlap, mgr.): You Never Can Tell 15 pleased, to light house. Candida 16; fine, to fair attendance. Mrs. Temple's Telegram 20 pleased a fair audience. Sarah Bernhardt 26.

DUBUQUE.—GRAND (William L. Roehl, mgr.): Thomas Shea Repertoire co. Feb. 12, 13 in The Bells and Dr. Jekyll and Mr. Hyde. 14 Napoleon and Richelieu. 15 Othello, 16 Napoleon, and 17 The Bells and Dr. Jekyll and Mr. Hyde; excellent performances to good houses. Mrs. Shea (Charlotte Burkhard) was unable to appear as Desdemona 15. Sangerbund Concert (local) 20. Alice in Wonderland (local) 22. Quincy Adams Sawyer 24. Frank Long Stock co. 26-3. Isle of Spice 5. The Pink Hussars 6. Babes in Toyland 8. Field's Minstrels 9.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Walker Whiteside Feb. 12 canceled. Swan's Vaudeville 15 canceled. Johnson-Harrington Stock co. 15-17 pleased good business. Plays: Down in Maine, Angle, Caught in the Web. Frank E. Long Stock co. week of 19-24 (except 22). Jules Walters in Side Tracked 22. Eugene V. Debs 27. The Carlton Opera co. in When Johnny Comes Marching Home 28. Isle of Spice 7.

SIOUX CITY.—GRAND (Woodward and Burgess, mgrs.): At Risk of His Life Feb. 11 drew the usual Sunday crowd; fair co. and performance. Paul Gilmore in Captain Debonnaire 14 gave immense satisfaction to splendid house. The Homeseekers 18, 19. Grace George in The Marriage of William Ashe 21. Lewis Morrison in Faust 22. When Johnny Comes Marching Home 24.

COUNCIL BLUFFS.—THEATRE (A. R. Beall, mgr.): Seward co. Feb. 11-17. Plays: The Best Man Wins, My Jim, The Black Eagle, The Day of Judgment, The Twin Sisters, Still Waters Run Deep, To Be Buried Alive, and Slave of the Mine; good, to crowded houses. Home Seekers 24. Buster Brown 25.——GEM (Winchester and Smith, props.): Good vaudeville to crowded houses.

ONAWA.—OPERA HOUSE (I. A. Blotcky, mgr.): Katherine Ridgeway Concert co., Lecture Bureau Course, auspices local Art Circle Feb. 24. Folks Up Willow Creek 6. U. T. C. 12.——ITEM: Manager Blotcky went to Chicago a few days ago to arrange with amusement people there for several special attractions for his house.

BURLINGTON.—GRAND (Chamberlin, Harrington and Co., mgrs.): A Little Outcast Feb. 16; fair, to medium house. The Shadow Behind the Throne 19; fair business and performance. The Four Huntings 21. Pink Hussars 24. Reuben in New York 28. Mrs. Fiske 2. Over Niagara Falls 3. When We Were Twenty-one 5. Lewis Morrison 6.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier, bus.-mgr.): Miss Bob White Feb. 17 pleased large house. Johnson-Harrington Stock co. 21-24. Shipp's Indoor Circus 26-3. Babes in Toyland 7. Field's Minstrels 8. Over Niagara Falls 10.——PEOPLE'S (Victor Hugo, mgr.): Vaudeville; good bill and business.

CRESTON.—TEMPLE GRAND (Busby Brothers, mgrs.; Carl Davenport, local rep.): Katharine Ridgeway Entertainment co. Feb. 21; immense advance sale. Walker Whiteside 28.——CRESTON OPERA HOUSE (J. H. Patt, mgr.): David Harum 19; good business.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): The Columbia Comic Opera co. Feb. 19; light business; fair attraction; work of Charles N. Holmes and Carlotta Gilman deserve mention. Ruby-Nettleton wrestling match 23. Maude Ballington Booth 22. FRANK E. FOSTER.

SPENCER.—GRAND (Franklin Floete, mgr.): Walker Whiteside in David Garrick's Love Feb. 13; excellent, to fair business; stormiest night of the season. Durno and co. (Lecture Course) 26. Tide of Life 8.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): Holden Brothers in The Denver Express Feb. 17 to two packed houses; satisfactory co. Reuben in New York 19. Quincy Adams Sawyer 20. Miss Bob White 22.

FAIRFIELD.—GRAND (Lou Thoma, mgr.): Over Niagara Falls 2. Ridgeway Concert co. 10. The Telephone Girl 2 failed to appear. A True Kentuckian 4 to fair business. The Whitney Brothers' Concert co. 17 to packed house; pleased.

CHEROKEE.—GRAND (F. Brunson, mgr.): City Fire Department's annual ball 16. The Homeseekers 17; fair, to fair business. Walker Whiteside in Heart and Sword 23. Miss Bob White 28. The Honeymoon 9.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): His Father's Sin Feb. 17; pleased good house. Miss Bob White 21.

PERRY.—GRAND (R. M. Harvey, mgr.): Slaves of the Mine Feb. 21. Miss Bob White 26. Buster Brown 15.

KANSAS.

CHANUTE.—HETRICK (G. W. Johnson, mgr.): All Sides of Life Feb. 19; fair.——WILLIAMS' OPERA HOUSE (F. Lee Williams, mgr.): When We Were Twenty-one Feb. 14; splendid co.; deserved better house. Buster Brown delighted S. R. O. house 16.——ITEM: G. W. Johnson releases management of the Hetrick, Oriendorf, Bell and Williams having taken a lease on this house for a term of five years, whereby Fred L. Williams becomes resident manager, while the Williams' Opera House will be closed permanently.

PITTSBURG.—LA BELLE (W. W. Bell, mgr.): The Fortune Teller Feb. 12; excellent co. and business. When Women Love 13; topheavy house; fair co. Twin Bells 16; packed house; pleased. The World Beaters 17; good performance and business. Buster Brown 18 (return date, but No. 3 in place of No. 1 co.) pleased two large houses. Cousin Kate 20. Sign of the Four 22. Telephone Girl 23. Si Haskins 24. Shadows on the Hearth 25. The Clansman 4.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Beautiful Bagdad Feb. 15; performance and orchestra selections pleased immensely; business moderate. An Orphan's Prayer 18; fair house; performance adequate.——PEOPLE'S (Cunningham Brothers, owners and mgrs.): This popular resort still continues to good business. The bill for week of 18 includes the Four Cooks, the Levy Family, Fields and Towner, Amy Granville, Jake Gerrgen in illustrated songs, and the kinodrome.

HOLTON.—HINNEN'S OPERA HOUSE (Fred W. Johnston, mgr.): Beautiful Bagdad Feb. 16 to S. R. O.; excellent. Clara Male Adams as Princess of Bagdad. De Vere Brothers, comedy acrobats; Walter Beemer and his Juggling Girl, and the Peerless Quartette deserve special mention. The Lockes 19-21. The Sea Waif 26. Slocum's Musical Fantasy 3. Dora Thorne 6. The Girl from Sweden 27. Gordon and Barnett's Holy City April 21.

WINFIELD.—GRAND (E. R. Byers, mgr.): Pretty Peggy Feb. 12; excellent, to poor business. Wizard of Oz 14; good show and house. Poor Relation 16; fair show and business. Caman's Band annual concert (local) 17 to S. R. O. David Harum 27. She Stoops to Conquer 1. Lyman H. Howe's moving pictures 5. National Grand Opera co. 9. Side Tracked 14.

INDEPENDENCE.—BAND AUDITORIUM (M. F. Dougherty, mgr.): Buster Brown Feb. 12; S. R. O.; best of the season. A Poor Relation 13; good, to poor attendance. Old Arkansaw 14; poor, to light business. When We Were Twenty-one 15; excellent, to fair business. Morey Stock co. 19-21 opened with The Darkest Hour to big attendance. Other plays: Power of the Cross and Three of a Kind; fair business; satisfactory.

ATCHISON.—THEATRE (A. S. Lewis, mgr.): Over Niagara Falls Feb. 11 pleased topheavy house. Belcher's Comedians 12-17; good co. and business. Plays: All for Love, Benita, An Honest Rogue, Lost and Won, Driftwood, The Village Vagabond, and Guto's Cowboy. The Honeymoon 21. Flora from Texas 22. The Clansman 23. Buster Brown 24.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): Buster Brown Feb. 8; good house and performance. The Old Homestead 9 pleased good house. The Wizard of Oz 10; good, to big business. Olivia Stock co. 15. The Princess of Liars 16; poor house and co.

COLUMBUS.—M'GHIE'S (W. R. McGhie, mgr.): Buster Brown Feb. 13 gave good satisfaction to capacity. Old Arkansaw 16; good satisfaction to light business. Shadows on the Hearth 22. Uncle Si Haskins 23.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): Jane Corcoran in Pretty Peggy Feb. 17; good co. and business. Poor Relation 24. Virginia Drew Trescott in Cousin Kate 28. Shadows on the Hearth 6.

TOPEKA.—GRAND (Crawford and Kane, mgrs.): An Orphan's Prayer Feb. 17; good co.; well filled house both matinee and night. Woodbarrow Farm (local) 21. The Clansman 22. Buster Brown 26. The Amateur Cracksman 27. Modjeska 1.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Elks' Minstrels (local) Feb. 12, 13; excellent, to S. R. O. Orphan's Prayer 16 and Beautiful Bagdad 17 canceled.

FORT SCOTT.—DAVIDSON (Harry C. Ernich, mgr.): When We Were Twenty-one Feb. 12; good, to light business. Buster Brown 14 to big business. Telephone Girl 26. Hearth and Home 28.

OTTAWA.—THE ROHRBAUGH (B. R. Hubbard, mgr.): Local Feb. 15. Buster Brown 19; excellent, to large business.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): Pretty Peggy Feb. 15; good satisfaction to big house.

KENTUCKY.

MORGANFIELD.—GRAND (Lucien Drury, mgr.): The Little Tycoon (local) to S. R. O. Feb. 16; by request a second performance on 17 to well filled house; receipts, $550. Arizona 23. Isle of Spice 2. Robin Hood 16.——ITEM: The Little Tycoon has had requests from several nearby towns for a night's attraction, and they will go if satisfactory date can be made.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Eleventh Hour Feb. 15 pleased full house. Singin' Skule (local) crowded house 16. Kirmess 17. Lyceum Comedy co. opened 19 in Slaves of the Orient; pleased good house. Donnelly and Hatfield's Minstrels 5. Si Perkins 16. Osborn Stock co. 19-24. Texas Sweetheart 31.

FRANKFORT.—CAPITAL (D. J. McNamara, mgr.): Cradoc-Neville Stock co. Feb. 12-17; pleasing at popular prices; good business. Plays: Sign of the Four, A Girl of the Sluma, The Power of the Cross, The Gambler's Wife, Tracy, the Outlaw, and Hell's Kitchen. Imperial Stock co. (Himmelein's) 19-24 opened to packed house.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Eleventh Hour Feb. 13; business and performance light. Babes in Toyland 15 to capacity. Ned Sullivan excellent as the Master Toymaker; splendid production. McIntyre and Heath in The Ham Tree 19 to S. R. O. Land of Nod 23.

HENDERSON.—PARK (L. D. Smith): Simple Simon Simple Feb. 13; very poor co.; best business of season. Street Singer 19 canceled. Two Merry Tramps 22. Home talent 23. Mildred Holland 1. Wizard of Oz 2. Sousa's Band 3.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus.-mgr.): Sweet Clover Feb. 15 pleased a fair sized audience. Romeo and Juliet 23. The Midnight Express 26.

MADISONVILLE.—MORTON (James A. Franceway, mgr.): Buster Brown Feb. 19; capacity; well pleased. Arizona 24. Donnelly and Hatfield's Minstrels 26.

OWENSBORO.—GRAND (Pedley and Burch, mgrs.): Babes in Toyland Feb. 16 to S. R. O.; well pleased. Cradoc-Neville co. week ending 24; S. R. O. opening night. Sousa 3.

RICHMOND.—GRAND (Juett and Baxter, props.): Buster Brown Feb. 15; fine, to S. R. O. Eleventh Hour 16; excellent, to poor house.

ASHLAND.—THEATRE (Norton and Smith, mgrs.): Sweet Clover Feb. 19; fine, to capacity. The Flaming Arrow 24. Romeo and Juliet 26.

WINCHESTER.—THEATRE (Clyde Gaines, mgr.): Buster Brown Feb 14; S. R. O.; pleased.

LOUISIANA.

LAFAYETTE.—JEFFERSON (C. M. Parkerson, mgr.): Mildred Holland in The Lily and the Prince Feb. 17; delighted packed house. Rip Van Winkle 18 cancelled. Haverly's Minstrels 19 cancelled. Fairy Land (local), U. D. C. Vets. 22. Street Singer 4. Buster Brown 11.——ITEM: Frederick Lorrainne disbanded his co. on account of ill health. He has settled in full with all of his people and they have left for their respective homes. Mr. Lorrainne will leave for New Orleans in a few days to undergo an operation.

LAKE CHARLES.—OPERA HOUSE (H. L. Bloch, mgr.): Trip to Egypt Feb. 14; fair co.; business fair. Sousa's Band 15; matinee; S. R. O. Mildred Holland 16; good co.; business fair; one of the best attractions we have had this season. Tim Murphy 2. Maid and Mummy 4. Street Singer 5. Forbidden Land 7. Denver Express 8. Buster Brown 12. What Women Will Do 16. Message from Mars 17. James O'Neill 18.——ITEM: W. B. Butler resigned as manager and Mr. Henry L. Bloch has taken charge.

SHREVEPORT.—GRAND (Ehrlich Bros. and Coleman, mgrs.): Tim Murphy Feb. 13 in A Texas Steer; excellent to good house. Sousa's Band 14; fair to fair house. Creston Clarke 15 in Monsieur Beaucaire; good to small house. The Maid and the Mummy 18; excellent to good house. Harry Beresford 19. Mildred Holland 20. Athletic Club Minstrels 21. Hoss Hoss 22. Florence Davis 23. Yankee Consul 24.

THIBODAUX.—OPERA HOUSE (Frank Hoffmann and Sons, mgrs.): Tolson Stock co. Feb. 13-18 in My Jim, Born in the Blood and Lighthouse Robbery; pleased to small business. A Trip to Egypt 19; pleased good house.

PLAQUEMINE.—HOPE OPERA HOUSE (Thos. J. Hebert, mgr.): Tolson Stock co. Feb. 13-18. Plays: My Jim, Born in the Blood, Lighthouse Robbery and Utah; pleased good business. The Schubert Concert co. 25.

MONROE.—LUGAR'S (Erlich Brothers and Coleman, lessees): Tim Murphy Feb. 12 in A Texas Steer; splendid to good patronage. Creston Clarke 14 in Monsieur Beaucaire; pleased good house.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Maude Hillman co. closed week Feb. 17 to capacity business, presenting to highly pleased audiences The Prince and the Sword, A Buffalo Tragedy, Home, Sweet Home, A Sister's Love, Nan Patterson, A Deserted Bride, Devil's Doings and A Broken Heart; co. and performance excellent and a fine line of specialties, including Jackley and Bunnill, comedy musical artists, who were very good. Prescelle (hypnotist) opened 19 for week to good house. King Pepper (local) 26-27. Robert Edeson in Strongheart 28. Devil's Auction 1. Dora Thorne 3. Harvey and Gage Comedy co. 5-10. W. H. Crane in American Lord 12. Myrkle-Harder Comedy co. 13-17. As Ye Sow 22-24.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Harcourt Comedy co. closed successful week Feb. 17, presenting last half week We-Uns of Tennessee, Rip Van Winkle, Son of Toil. Bennett-Moulton 19-24 opened to S. R. O. in His Jealous Wife; first-class performance; pleased audience; extra good line of specialties. Other plays: The Fatal Coin, Shadowed Lives, The Woman from the New World, Faust, The Lyndon Bank Robbery, the Great Copper Swindle, Mask of Life, Maude Hillman co. 26-28. Devil's Auction 7. Cloverdale 12. Harvey and Gage 13-17.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): Huntley Stock co. Feb. 15-17, presenting Woman Against Woman, For Liberty and Love, Knobs o' Tennessee, Roanoke and The Black Flag; good company; fair houses. Maude Hillman co. 22-24. Plays: The Prince and the Sword, The Great Buffalo Tragedy, Nan Patterson, A Deserted Bride, A Broken Heart and Home, Sweet Home. Dora Thorne 26. Devil's Auction 3. Henry Clay Barnabee in Cloverdale 9.

BRUNSWICK.—TOWN HALL (H. J. Given, mgr.): Star Vaudeville co. Feb. 13; very poor co.; small house. Le Retour de Crimee 14; excellent co.; packed house. Harcourt Comedy co. 16, 17 cancelled; will appear later. Magee Lecture co. 22. St. John Baptist Dramatic co. 27.——PYTHIAN OPERA HOUSE (H. B. Dunning, mgr.): Ducios Bros.' Moving Pictures (return) 15; excellent to two large houses. Theta Upsilon Minstrels 16; excellent to S. R. O. Mozart Concert co. 23.

LEWISTON.—EMPIRE (Cahn and Grant, props.): Colonial Stock co. Feb. 12-17 in repertoire to light business. Battling Nelson 16 in vaudeville to fair house. Huntley Stock co. 19-24 in repertoire; opened well. Digby Bell 23 in Education of Mr. Pipp. Harvey and Gage 26-March 3. Robert Edeson in Strongheart 27. Frank Daniels in Sergeant Brue 5.

MARYLAND.

CUMBERLAND.—ACADEMY (Mellinger Brothers, lessees and mgrs.): Eben Holden Feb. 15; drew well; pleased. Moving pictures 16-17 (local); good; pleased good business. Emma Bunting 19-24; opened with The Little Christian; delighted capacity. Other plays: Midnight in Chinatown, The Little Princess, Rachel Goldstein and The Showman's Daughter; Al. Rayno's troop of bull dogs the cleverest specialty of the season. Maude Hillman Stock co. 26-March 3. Holty Toity 27.

ANNAPOLIS.—Colonial (W. A. Hollebaugh, mgr.): Running for Office Feb. 17; fair performance; good business. Aubery Stock 19-24; opened with A Midnight Marriage; good performance and business. Other plays: The Vacant Chair, Driven from Home, When the World Sleeps, A Prisoner of War, Alone in the World, Her Fatal Night, Heart of Ireland 1. Motion pictures 2, 3. Prince of Pilsen 5. Convict's Daughter 12. Sign of the Cross 17.

HAGERSTOWN.—ACADEMY (Chas. W. Boyer, lessee and mgr.): Deserted at the Altar Feb. 16; fair co. and play; crowded house. The Flaming Arrow 20; full house; pleased. An Aristocratic Tramp 23. The County Chairman 24. Holty Toity 26.——ITEM: W. E. Sands starts in few weeks on road as manager of Car No. 1 of Hargreaves' Shows.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Irene Myers Stock co. closed a week's engagement Feb. 17 and gave satisfaction to good attendance. Francis Wilson in his new comedy, The Mountain Climber, 19 delighted fair attendance; very clever. Adam Good Stock co. 20-24 opened a five days' engagement 20, presenting The Lady from Laramie and The College Girl; the co., which is very good, is headed by Bessie Overton and Danny Simmons; specialties are presented by Madame Bobee, May C. Hyers and Jessye Lyons; productions well staged. E. V. Phalen Stock co. 26-3. Plays: Wedded, but No Wife, By Right of Sword, A Stranger in a Strange Land, A Wife's Disbonor, Sergeant James, Her Mad Marriage, and Beyond the Law. May Hillman Stock co. 5-10. Choral Union (local) 12. Robert Edeson 14. Florence Hamilton 17. W. H. Crane 20.

HAVERHILL.—ACADEMY (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): Joseph J. Flynn Stock co. Feb. 19-24 opened with Her Fatal Marriage to large house; co. good. Other plays: Hands Across the Sea, Searchlights of a Great City, The Galley Slave, A Gambler's Daughter, Queen of the White Slaves, Resurrection, and Camille. Strongheart 8.——CITY HALL: Olympia Club Minstrels (local) 19 to crowded house; co. excellent. Soloists: James Smith, Allie Lake, Ernest Scott, William Melanson, A. J. Beverly, Charles Simas, George Hurn, Frank Callahan. Leon Ross deserves mention in his solo, "The Harbor of Home, Sweet Home," taking the house by storm.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Irene Myers Feb. 19-24; satisfactory, to good business. Plays: A Great Temptation, The Night Before Christmas, A Night in June, Lighthouse by the Sea, The Girl from Mexico, Little Church Around the Corner, A Midnight Marriage, Driven from Home, Why Girls Go Wrong. Jere McAuliffe 26-3 opens in Tennessee's Pardner and The Man-o'-War's Man. Robert Edeson in Strongheart is underlined for 12. Record breaking business is expected, as Mr. Edeson is a strong local favorite.——SAVOY (David R. Buffinton, mgr.): Buffinton Stock co., headed by Frank Burke and Ethel Elder, in Beware of Men 19-24; large audiences. For week 26-3 Woman's Revenge.

NORTH ADAMS.—EMPIRE (John Sullivan, mgr.): Daniel Sully in The Matchmaker Feb. 17 pleased good audiences. Cosgrove Stock co. opened week's engagement 19 in strong repertoire. Henry Clay Barnabee in Cloverdell 20; small audience; pleased; stage settings and costumes ordinary. Little Gray Lady 27. Lawrance D'Orsay in The Embassy Ball 2.——RICHMOND (William P. Meade, mgr.): Vaudeville bills running at this house will be interrupted 1, when Fantana will be presented. Vaudeville bill past week headed by Della Fox.——ITEMS: Eagles will have Passion Play at the Empire 4.—Dynes and Dynes, natives of North Adams, are making good in a juggling act with the Cosgrove Stock.

HOLYOKE.—OPERA HOUSE (Lawler Brothers, mgrs.): Daniel Sully in The Matchmaker Feb. 15; excellent, to fair business. Human Hearts 16; satisfactory co. and business. Cloverdell 19; fair, to poor house. The Mummy and the Humming Bird 21; good co. and business. Quincy Adams Sawyer 22; satisfactory co.; crowded houses.——EMPIRE (T. F. Murray, mgr.): Dainty Duchess co. 15-17; good co.; excellent business. Big Hearted Jim 19-21 pleased good attendance. Runaway Girls co. 22-24 opened to crowded house. The Gypsy Girl 26-28.

MARLBOROUGH.—THEATRE (Bert C. Riley, mgr.): Daniel Sully in The Matchmaker Feb. 14; good satisfaction to fair house. Princess Zara (local) 16. The Old Clothes Man 17. Phelan Stock co. opened for a week 19 to capacity house; good, to large audiences all week. Plays: Wedded, but No Wife, By Right of Sword, A Wife's Dishonor, A Stranger in a Strange Land, Sergeant James, Her Mad Marriage; good specialties. Boston Symphony Orchestra 26. Cloverdell 27. As Ye Sow 5.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): Roe Comedy co. closed Feb. 12-17 to fair business. Shepard's pictures 20, 21; the best they ever had here. Flynn Stock co. 22. The Holy City 24. Cloverdell 3.——ITEM: The local Order of Red Men and their ladies were the guests of the management and the Roe Comedy co. 15 to see The Winning Hand, and after the performance the co. and house attaches sat down to a spread served by the Red Men in their hall.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Battling Nelson's Vaudeville co. Feb. 17; fair business. Shepard's pictures 18; good house. Myrkle-Harder co. 19-24; light attendance. Plays first half of week: Pals, My Jim, The Slave Girl, The Fisherman's Daughter, A Child of the Sluma, and Sandy Bottom.——ITEM: Ushers' benefit, The Duke of Killicrankie, 9.

NORTHAMPTON.—ACADEMY (James R. Gillian, mgr.): Little Lord Fauntleroy Feb. 14; good business. Lyman Howe's moving pictures gave the usual satisfaction 17. Chapin in Lincoln 20 pleased big house. Henry Clay Barnabee in Cloverdell 22 drew well. Francis Wilson 23. Quincy Adams Sawyer 24.

PITTSFIELD.—COLONIAL (James P. Sullivan, mgr.): Cosgrove Stock co. Feb. 12-17; good business. Jere McAuliffe co. 19-24 (except 21) opened to fine business; good co. Henry Clay Barnabee in Cloverdell 21 disappointed small audience. The Little Gray Lady 26. Graham Comedy co. 27-3. The Holy City 8. Human Hearts 10.

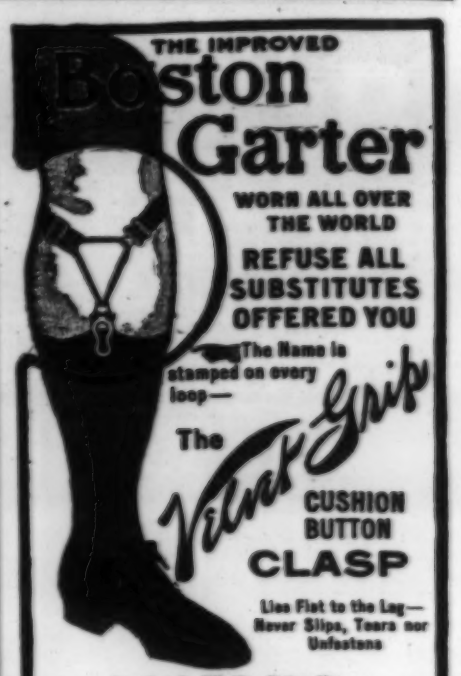
FITCHBURG.—CUMINGS' (Wallace and Henocksburg, lessees; W. A. Wesley, mgr.): Vaudeville, headed by Archie Boyd, Feb. 12-17 pleased fair business. Holy City 22. Brookdale Farm (local) 23. Henry Clay Barnabee in Cloverdell 24. Flynn Stock co. 26-3.——ITEM: The Whitney will reopen 22 with vaudeville, having completed alterations required by inspector.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Roe Comedy co. Feb. 19-24; fair, to good business. Plays: The Stowaway, A Gentleman Burglar, Road to 'Frisco, Bertha, the Sewing Machine Girl; The Winning Hand, The Mysterious Mr. Raffles, Sidewalks of New York. Henry Clay Barnabee Opera co. 2. Strongheart 3.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Prescelle's hypnotic entertainments Feb. 13-17 pleased full houses. Mitchell's All Star Players 19-24 opened in The Vendetta to large and pleased audience. Rowe Stock co. 26-3. Flynn Stock co. 5-9. Robert Edeson in Strongheart 10.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Battling Nelson and Vaudeville co. Feb. 19; topheavy house; co. only fair. The Old Clothes Man 20; good sized audience. Shepard's moving pictures 22 did large business.

LOWELL.—ACADEMY (R. F. Murphy, mgr.): Week of Feb. 19 Academy of Music Stock co. in The Senator pleased good houses. The Eternal City week 26



MICHIGAN.

GRAND RAPIDS.—POWERS (H. G. Somers and Co., mgrs.): Olga Nethersole in Sapho Feb. 16; packed house. Little Johnny Jones 17, with an inferior co., failed to please a fair sized audience. Rose Cecelia Shay in Paul Jones 18; small audience; pleased. Sunday nights are not popular with Powers' patrons. The Virginian 21.——MAJESTIC (O. Stair, mgr.): A Hot Old Time 15-17. Haverly's Minstrels 18-21; first at this house; good satisfaction to large business. In New York Town 22-24.

YPSILANTI.—OPERA HOUSE (S. G. Scott, mgr.): The Toilers Feb. 17 pleased good house. K. of P. Minstrels (local) 21. Peck's Bad Boy 28. Little Homestead 1. William Owen 5. Babes in Toyland 9.——ITEM: Manager Scott has secured control of the Athens Theatre, at Ann Arbor. The house is to be thoroughly remodeled at a cost of $10,000 and is to be ready to open about Sept. 10.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): The Toilers Feb. 14; fair co. and business. The Firemen's Minstrels 15, 16 pleased two good houses. The Virginian 20; exceptionally good co. and business. Little Johnny Jones 22. Rudolph and Adolph 26. U. T. C. 27. The Little Homestead 3. Babes in Toyland 5. Peck's Bad Boy 8. Two Little Waifs 10.

KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.): Little Johnny Jones Feb. 15; good co.; pleased. Paul Jones Opera co. 16; first-class co. to good business. A Hot Old Time 19 seemed to satisfy fair house. The Virginian 22. Root-Russell boxing match 26. Othello 27. Babes in Toyland 1. Al. Field's Minstrels 2.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Father Vaughn lectured Feb. 16 to 1,000 paid admissions. May Blossom 17 by amateurs to light business. The Toilers 19 (return). Rose Cecelia Shay in the opera Paul Jones 21. Under Two Flags 22 by local talent. William Owen in Othello 1. Crocker's Educated Horses 8-10.

SAGINAW.—ACADEMY (Joseph Pearlstein, mgr.): Hi Henry's Minstrels Feb. 14 pleased good business; Charles Gano good. Little Johnny Jones 18 to full house; audience disappointed. Dustin Farnum in The Virginian 19 to capacity; excellent performance; most enthusiastic audience. Rudolph and Adolph 23. East Lynne 25. The Jeffersons in The Rivals 27.

BATTLE CREEK.—POST (E. R. Smith, mgr.): Little Johnny Jones Feb. 16; good house; fair satisfaction. Harry Conner in Mrs. Temple's Telegram 17; good house; pleased audience. Henry E. Dixey in The Man on the Box 19; large house; highly pleased audience. Rose Cecelia Shay in Paul Jones 20; fair house; good satisfaction.

BAY CITY.—WASHINGTON (W. J. Daunt, mgr.): A Hot Old Time Feb. 13; business and co. fair. Dustin Farnum in The Virginian 17; good audience and attraction. Little Johnny Jones 19 delighted a fair house. East Lynne 24. Rudolph and Adolph 25. The Rivals 28.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): Morgan Brothers in repertoire Feb. 12-18; good business. Bunch of Keys 28. William Owen in Othello 2. When Knighthood Was in Flower 11. Liberty Belles 21.

MENOMINEE.—OPERA HOUSE (H. N. Ronnsefell, mgr.): Kerry Gow Feb. 3; good co.; pleased fair house. Rev. Father Vaughan 19, auspices Woman's Club. Serio-Comic Girl 22.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Mrs. Temple's Telegram Feb 16; excellent, to large house. Paul Jones Opera co. 22. Peck's Bad Boy 24. Al. G. Field's Minstrels 1.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Dark.——ITEM: J. D. Cuddihy is at present in New York in the interest of this theatre.

CHEBOYGAN.—CITY OPERA HOUSE (H. J. A. Todd, mgr.): Rudolph and Adolph Feb. 14; good, to light business.

CADILLAC.—THEATRE (C. E. Russell, mgr.): Rudolph and Adolph Feb. 19; packed house; poor co. Romeo and Juliet 12. Everyman 13.

HANCOCK.—KERREDGE (Ray Kerredge, mgr.): Harold Nelson and co. Feb. 12-17 to large houses; co. very good.

SAULT STE. MARIE.—SOO

A Mountain Waif, and Young Mrs. Winthrop. An Aristocratic Tramp 21. Kerry Gow 24.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): The Liberty Belles Feb. 12; good co.; fair business. The Swan and the Skylark (local) 14; good entertainment and business. Orpheum Vaudeville 16 pleased fair business. An Aristocratic Tramp 20. Buster Brown 5.

STILLWATER.—AUDITORIUM (H. C. Robertson, mgr.): Kerry Gow Feb. 14 to capacity. W. T. Carlton Opera co. in When Johnny Comes Marching Home 16 pleased large audience. Eight Bells 24.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Piff! Paff! Pouf! Feb. 14 pleased good house. Louis James 23.

ROCHESTER.—METROPOLITAN (J. E. Reid, mgr.): Liberty Belles Feb. 14 to fine business; good co. Kerry Gow 23. Sousa's Band March 20.

MISSISSIPPI.

NATCHEZ.—BAKER-GRAND (E. M. Clarke, mgr.): Sousa's Band Feb. 12 pleased large audience. Creston Clarke 13; co. good; business poor. Isle of Spice 15; good, to capacity. Black Crook 17 canceled. Britt-Nelson pictures 19 canceled. The Maid and the Mummy 20.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): Edsall-Winthrop co. Feb. 12-17 in Lighthouse Robbery, Gambler's Wife, Boys of the Street, Slaves of the Orient, Prison Bells; co. weak; business poor.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Sousa's Band Feb. 13 delighted large business. The Isle of Spice 16 well pleased largest house of the season. The Maid and the Mummy 19. The Edsall-Winthrop co. 20-24.

JACKSON.—THE CENTURY (V. Otis Robertson, mgr.): Sousa's Band Feb. 13, matinee; full house. Isle of Spice 14 pleased good business. Maid and the Mummy 21. A Trip to Egypt 26. Rajah of Bhong 1. Alice Neilsen 2.

COLUMBUS.—OPERA HOUSE (P. W. Mear mgr.): My Friend from Arkansas; fair audience; pleased. The Kilties 19.——COLLEGE CHAPEL (R. G. Carson, mgr.): Sousa's Band; large business.

GREENVILLE.—GRAND (H. E. March, mgr.): The Isle of Spice Feb. 17 delighted packed house.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, mgr.): The Clansman Feb. 14, 15, played to well filled houses, giving satisfaction. Wizard of Oz 16, 17, delighted large audiences. David Montgomery, the Tin Woodman, was born and raised here and was warmly greeted by his old friends. Buster Brown 22. The Marriage of William Ashe 23. Lewis Morrison 24.——LYCEUM (C. U. Philley, mgr.): Beautiful Bagdad 13, 14, did good business. Sherlock Holmes 15-17, with Errol Dunbar in the leading role, pleased large audiences; good co. Over Niagara Falls 18, 19. An Orphan's Prayer 20, 21. Nobody's Claim 22-24.——LYRIC (H. Walter Van Dyke, mgr.): The Van Dyke Stock co. 11-17 played An Enemy to the Czar to heavy business. La Cigale 18-24.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Telephone Girl Feb. 21 canceled; closed. Royal Opera co. 2. Uncle Si Haskins 5. Old Arkansaw 14. A Royal Slave 20.——ITEMS: Owing to sickness in the cast of The Telephone Girl Manager Matchette has canceled all time and closed the co.—Fulton Brothers Stock co. has canceled all its road time and is playing a stock engagement at the New People's Theatre, Kansas City, Kan.

MOUND CITY.—OPERA HOUSE (W. R. Crawford, mgr.): Kerkhoff-Hillman co. 12-17 in Gates of Justice, Married Life, Dr. Jekyll and Mr. Hyde, Pearl of Savoy, Resurrection, Circus Girl, and Miralda; good co. and fair business; Hillman as Dr. Jekyll and Mr. Hyde deserves special mention. Mozart Symphony Orchestra 19. The Castletons 2.

MOBERLY.—HALLORAN'S (P. Halloran, mgr.): For Her Sake Feb. 14 pleased fair business. The Fortune Teller 16 gave first-class performance to good business. Over Niagara Falls 21 pleased. San Toy 22. Sun's Minstrels 24. Chase-Lister co. week of 26. The Clansman 8. A Homespun Heart 10. The Holy City 14. Slaves of the Mines 17.

LOUISIANA.—Parks (Drury Parks, mgr.): Isle of Spice Feb. 13 to best house of the season; receipts $450. Fitzsimmons-O'Brien pictures 16 to full house. To Die at Dawn 19 canceled on account of political convention. The Fortune Teller 24. Powell's moving pictures 2, 3. My Wife's Family 15.

JOPLIN.—CLUB THEATRE (L. F. Ballard, mgr.): The Fortune Teller Feb. 13; excellent, to large audience. The Yankee Consul 18; excellent co.; S. R. O. Lyman H. Howe's moving pictures 20. Kyrie Bellew in Raffles 21. Shadows on the Hearth 23. At the Old Cross Roads 24. Uncle Si Haskins 25.

MEXICO.—GRAND (A. R. Waterman, mgr.): The Little Outcast Feb. 13; good co.; business not very good. San Toy 19; excellent co. To Die at Dawn 22. Over Niagara Falls 23. When We Were Twenty-one 24. Royal Slave 5. David Harum 10.

MACON.—BLEES (H. Logan, mgr.): For Her Sake Feb. 9; fair business and co. Over Niagara Falls 13; fair business; good co. Why Women Sin 20. To Die at Dawn 21. An Orphan's Prayer 23. A Royal Slave 3. Copeland Brothers 12-14.

FULTON.—PRATT'S (C. F. Wilkerson, mgr.): Katherine Ridgway Feb. 14 to capacity. Lyman Howe 17, matinee and night; fine pictures; excellent business. Over Niagara Falls 21. Gus Sun's Minstrels 22. The Troubadours 23. State Oratorical Contest 2.

JEFFERSON CITY.—JEFFERSON (Crawford and Olendorf, lessees; W. J. Edwards, mgr.): When We Were Twenty-one Feb. 19; fair business and co. Gus Sun's Minstrels 21; large audience. Over Niagara Falls 22; two performances. San Toy 23.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Hans and Nix pleased capacity Feb. 12. The Maid and the Mummy 14; splendid co. and business. The Last Rose of Summer (W. B. Patton) 20.

DE SOTO.—JEFFERSON (Leon Herrick, mgr.): Orpheum Stock co. Feb. 12-14; fair. Minstrels (High School pupils) 16; good. Century Stock co. week 19. Pair of Country Kids 26. Hello, Bill, 28.

CARTHAGE.—GRAND (Archie Brigham, mgr.): Chase-Lister Theatre co. Feb. 12-17 pleased several S. R. O. houses. Howe's pictures 21.

CHARLESTON.—LOEBE'S OPERA HOUSE (S. P. Loebe, mgr.): Hans and Nix Feb. 14 pleased packed house. Last Rose of Summer 22.

MONTANA.

MISSOULA.—UNION OPERA HOUSE (C. A. Harnois, mgr.): Laura Frankenfield in Her Double Life Feb. 17; charmed a small audience. Pauline Hall in Dorcas 24.

MILES CITY.—OPERA HOUSE (George H. Ulmer, mgr.): Beach and Bowers' Minstrels Feb. 17; pleased capacity. Yon Yonson 26. Paul Gilmore 29.

HELENA.—THEATRE (George A. Miner, mgr.): U. T. C. Feb. 17; pleased good house.

NEBRASKA.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): The Old Homestead Feb. 14; good co. and business. Wizard of Oz 15 pleased full house. Lewis Morrison 17 to excellent business both afternoon and evening. Ridgeway Concert co. (Y. M. C. A. course) 19. The Home Seekers 21. Pretty Peggy 22. Grace George 24. Walker Whiteside 26. Primrose's Minstrels 27. Madame Modjeska 28.

NORFOLK.—AUDITORIUM (A. B. Beall, mgr.): Claman Stock co. Feb. 12-14 in Her False Life, The Banker's Wife, and Little Lord Fauntleroy; pleased good business. The Rajah of Altara 17; good co. to light house. The Home Seekers 20. Walker Whiteside 24.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Parsifal Feb. 9; splendid, to large audience. Lewis Morrison in Faust 15; pleased poor business. Lyric Road Show (vaudeville) 16; good, to good business. West and Vokes 24.

FREMONT.—LARSON (Breed and Phelps, mgrs.): Lyric Vaudeville co. Feb. 13, 14; fair patronage at popular prices. The Home Seekers 22. Ralph Rigby' musical comedy in Rajah of Altaire 23.

NEVADA.

CARSON CITY.—OPERA HOUSE (J. P. Meder, mgr.): Miner's Americans to light house Feb. 14. My Wife's Family 16 to fair business. Miner's Bohemian Burlesquers 20.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Dora Thorne Feb. 15 to fair house. Graham's Refined Vaudeville 16 (return date) to light business. Mummy and the Humming Bird 17; pleased good house. Harcourt Comedy co. 19-24, except 21, opened in Reaping the Whirlwind to large house. Plays following: Red River, We Uns of Tennessee, A Son of Toil, On the Heart of the Klondike, A Soldier of France, The Maid of the Mill, and Rip Van Winkle. Digby Bell in The Education of Mr. Pipp 21. Robert Edeson in Strongheart 2. Holy City 3.——PARK (John Stiles, mgr.): The Golden Crook Burlesquers 15-17; drew well and pleased. Dainty Duchess 19-21 to fair business. Big Hearted Jim 22-24. The Runaways 26-28. Gypsy Girl 1-3.

BERLIN.—NEW ALBERT (Grant Heth, mgr.): The Mummy and the Humming Bird Feb. 17; excellent, to capacity. Dora Thorne 22 canceled. The Education of Mr. Pipp 24. Huntley Stock co. 26-3.——ITEM: Berlin Lodge of Elks entertained the members of The Two Vagabonds co., which was successfully produced by local talent under the direction of Mr. and Mrs. Grant Heth. The opera was given under the auspices of this lodge.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): Myrkle-Harder co. Feb. 12-17; pleased good business. Plays: Pals, My Jim, Fisherman's Daughter, Sandy Bottom, Wronged, Child of the Slums, The Slave Girl, The Evils of Paris, Minister's Sweethearts, and Lost on the Pacific. Fenberg Stock 26-3.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Bennett-Moulton co. closed a week of fair business Feb. 17. Dora Thorne 19 failed to appear. Shepard's pictures 22. Strongheart 1.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): The Mummy and the Humming Bird Feb. 16; light business; best of satisfaction.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duser, mgr.): Willowdale Feb. 22 (local). Holy City 28.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): A Madcap Princess, with Sophie Brandt in the lead, was given Feb. 16 to fair business. A Daughter of the Revolution was advertised for 17, matinee and night, but after the matinee performance the leading man was taken ill and Mr. Moses would not allow a performance with an understudy. May Irwin and her fine co. appeared 19 in Mrs. Black Is Back, delighting a fair audience. Dockstader's Minstrels 28. Dan Sully 1. Eternal City 3.——STATE STREET THEATRE (F. B. Shalters, mgr.): The Funny Mr. Dooley 15-17; good business. The Runaways, with George Evans, 19-21; good business. In Gay New York 26-28. No Mother to Guide Her 1-3.

ALBERT C. D. WILSON.

HOBOKEN.—LYRIC (H. P. Soulier, mgr.; Grant S. Rizer, bus.-mgr.): More to Be Pitied Than Scorned played to good business Feb. 15-17; co. very good. Secret Service Sam opened to crowded houses 18-21; co. excellent. Charles T. Aldrich in the title-role was exceptionally clever. King of the Opium Ring 22-24. The Funny Mr. Dooley 25-28.

THOMAS J. M'ALEER.

NEW BRUNSWICK.—OPERA HOUSE (William Proctor, mgr.): Aubrey Stock co. Feb. 12-17. Plays: The Vacant Chair, A Midnight Marriage, Alone in the World, A Prisoner of War, and Driven from Home; co. and business good. Under Southern Skies 19 was greeted by a large audience; co. excellent. The Choir Singer 21. How Baxter Butted In 22. Two Johns 23. Crown of Thorns 1. Martin's U. T. C. 5. Child Slaves of New York 10. Deserted at the Altar 12. Texas 14.

ELIZABETH.—LYCEUM (Edwin Elroy, mgr.): Big Hearted Jim Feb. 12; co. good and pleased packed houses. Kolb and Dill in I. O. U. 13; good co. to good business. Child Slaves of New York 22-24 opened to big business. Chinatown Charlie 26-28. Two Johns 1-3. More to Be Pitied Than Scorned 5. Hospital benefit 8. From Rags to Riches 9, 10. Texas 15-17. The Fays 19-24.——JACOBS': Under Southern Skies 17. Little Lord Fauntleroy 19, 20. Dockstader's Minstrels 27.

PLAINFIELD.—NEW PLAINFIELD THEATRE (W. J. Connihan, mgr.): Elks' Minstrel Jubilee (local) Feb. 15; pleased S. R. O. house; Manager Connihan and City Judge Runyon scored heavily. Under Southern Skies 16 pleased full house. Choir Singer 17, matinee and evening, to good houses. Little Lady in Gray 19 pleased full house. May Irwin 20 pleased S. R. O. house. A Daughter of the Revolution 21; poor, to fair house.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Billy Kersands' Minstrels 15-17; medium co.; capacity. From Rags to Riches 19-21; strong melodrama; S. R. O. at matinee; capacity in evening. Plays: Secret Service Sam 22-24. The Eye Witness 26-28. A Race for Life 1-3.

BRIDGETON.—CRITERION (Ed B. Moore, mgr.): Happy Hooligan Feb. 20; good, to packed house. Local Minstrels 21 to capacity. From Rags to Riches 26. Side Tracked 3. Bennett-Moulton in repertoire 5-10.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (Arthur Lowe, mgr.): Mahara's Minstrels Feb. 13; fair, to good business.

NEW YORK.

ELMIRA.—LYCEUM (M. Reis, mgr.; W. Charles Smith, res. mgr.): Mamie Fleming Feb. 15-17 in Carmen, Why He Divorced Her, The Girl Who Dared, Only a Country Girl, Under Two Flags and A Night in Chinatown; large business. Al. G. Field's Minstrels 19; capacity; thoroughly satisfactory. David Proctor in A Message from Mars 20; good house. Lawrance D'Orsay in The Embassy Ball 21; good house; splendid co.; one of best productions of season. James K. Hackett and Mary Mannering in The Walls of Jericho 23. The Marriage of Kitty 24. Bohumir Kryl co. 26. York State Folks 1. The Isle of Bong Bong 3. Viola Allen 6.——ELMIRA COLLEGE: Phi Mu Fraternity in The Trained Nurse 16; capacity.——ITEMS: Mrs. James Kearney joined A Message from Mars co. here 20. The Real Widow Brown, booked for Lyceum 22, failed to appear. Contractors will shortly commence work on the Auditorium Theatre, which has been leased by Manager M. Reis of the Lyceum for a vaudeville house. A. G. Stevenson, of Chicago, who some time ago leased the Casino Theatre, this city, and converted it into a roller skating rink, has relinquished control of the house and it will probably again be used for theatrical purposes. Minnelli Brothers will take a dramatic co. out under canvas the coming summer. The Victor Graves Stock co. has closed for reorganization, after which it will present repertoire, with Frederick Wall and Lillian Woodruff in the leading roles. William Lawrence will star next season under the management of Lawrence McGill.

J. MAXWELL BEERS.

ALBANY.—EMPIRE (Frank Williams, mgr.): The Sign of the Cross Feb. 17; fair business; good cast; splendid performance. James K. Hackett and Mary Mannering in The Walls of Jericho 19; cordially greeted by capacity. David Proctor in A Message from Mars 22 well received; medium business. Lawrance D'Orsay in The Embassy Ball 23. The College Widow 24. Lillian Blauvelt 2. A Madcap Princess, with Sophie Brandt, 3.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Magician Kellar 16-17; packed houses greeted this popular artist, as usual. The Child Slaves of New York 19-21; pleased and drew largely. Gay New York 22-24; opened to big business. Paula Edwardes in The Princess Beggar 26-27. Jefferson De Angelis in Fantana 2, 3.——ITEMS: Ormond H. Butler, a former manager of Harmanus Bleecker Hall and the Leland Opera House, now Proctor's, was here 16 as manager of James K. Hackett. R. G. Vignola, an Albany boy with The Child Slaves of New York co., was presented with a gold watch 20 by friends here. Joseph W. Frankel, manager of Paula Edwardes, was in town 20 renewing old acquaintances. F. T. Shine, treasurer of the Empire, has gone to New York city for a few days; it is reported that he is to take over a new musical comedy next season.

G. W HERRICK.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): William Gillette in Clarice to large house Feb. 15; satisfactory. Ben Greet's Players in Macbeth and The Merchant of Venice 16; undeservedly small houses. The College Widow made a big hit before two big audiences 17. J. K. Hackett and Mary Mannering were satisfying in The Walls of Jericho 20; business good. Henrietta Crosman 22. Message from Mars 24. Just Out of College 27. Marriage of Kitty 1.——BASTABLE (H. A. Hurtig, mgr.): Virginia Drew Trescott created an excellent impression in When Knighthood Was in Flower 15-17. Al. H. Wilson in The German Gypsy to good business 19-21. McFadden's Flats 22-24. Peggy from Paris 26-28. The Curse of Drink 1-3.——ITEMS: Ines Plummer, daughter of Manager Plummer, is the recipient of a handsome brooch set with pearls and diamonds, the gift of Edna Wallace Hopper, whose part she played in The Heart of Maryland during Miss Hopper's illness. Fred Miller has been made head usher at the Bastable. A. E. Fox, treasurer of the Bastable, was made an Elk 15. Jules Hurtig was in town 21.

E. A. BRIDGMAN.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): McFadden's Flats Feb. 19-21; good business. Al. Wilson appeared in The German Gypsy 22-24 and pleased fine attendance. The Curse of Drink 26-28. Peggy from Paris 1-3.——BAKER (J. H. Moore, mgr.; B. McCallum, res. mgr.): The stock co. 19-24 in the new prize play written by Loren C. Bartlett of this city, entitled Her Husband's Defense; to good houses; the play has much to commend it to public favor; the plot is rather heavy and action inclined to tardiness; the lines are bright and the several strong scenes and climaxes naturally brought about; the plot hinges on the efforts of the usual "bad man" to separate a husband and wife; the co. handled their parts well and deserve high praise. The Brixton Burglary 29-3.——LYCEUM (M. E. Wolff, mgr.): Field's Minstrels 21; fair. Viola Allen 22-23; excellent. Henrietta Crosman 24; fine house. Just Out of College 26. Richard Mansfield 1. Willie Collier 2, 3.

J. W. CARRUTHERS.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Hadley's Moving Pictures Feb. 15 drew a fair-sized audience and pleased. Edward Harrigan in Old Lavender 16; to big business; excellent co. and performance. Ferdinand Grahame co. 19-24 opened with The Black Sheep to large business. Other plays: The Stepson, Her Mad Marriage, East Lynne, A Man Without a Country, A Silent Partner, Slaves of the Orient, Camille, Ten Nights in a Barroom, A Little Madcap, A Woman's Sacrifice, The Mummy and the Humming Bird 27. Lecture 3.——RONISOUT OPERA HOUSE (William G. Finley, mgr.): Stetson's U. T. C. 23 to S. R. O.; pleased. York Amusement co. in vaudeville 20, 21, to fair business; excellent. The Senator's Wife 24. Vaudeville 27.——ITEM: Edward Doremus, of The King of the Opium Ring Crime co., arrived in town 19.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.): H. J. Thompson, res. mgr.): James K. Hackett and Mary Mannering in The Walls of Jericho Feb. 17 large audiences. The Roe Stock co. 19-24 in As Piney Ridge, Sign of the Four, Why Women Sin, Why He Divorced Her, The Charity Ball, Her Marriage Vow and The Crime of Hallo'ween; splendid audiences. The College Widow 23. Ben of Broken Bow. The Madcap Princess.——ITEM: The Lyceum Theatre will open Easter Monday, April 15, with a first-class stock co. Charles L. Robinson, formerly with M. Reis, lessee and manager. This house will play the independent attractions, several of which are already booked, including Mrs. Fiske, The Darling of the Gods, Fantana and others.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): The Charles K. Champlin co. week Feb. 12-17. Plays: The Heart of the Storm, Wormwood, Belle of Richmond, Beyond Redemption, The Great Struggle with Life, The Ups and Downs of Life, 'Way Out West, A Wife's Deception and In the Slums of a Great City; good business. Lawrance D'Orsay in The Embassy Ball 19 delighted large audience. The College Widow 20; excellent to S. R. O. A Message from Mars 21; pleased. The Marriage of Kitty 22. U. T. C. co. 24. Prince Chap 26. The Chicago Stock co. in repertoire 27-March 3.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): The Arrival of Kitty Feb 17; two performances to good business. Dot Carroll 19-24 opened to S. R. O.; good company; business continues good. Plays first part of the week: The Counterfeiters, A Night in Chinatown and The Moonshiners. Lawrance D'Orsay 26, Mme. Blauvelt 27. Hadley's Pictures 2. Ben of Broken Bow 3. Cosgrove Stock co. 5-10 (except 9). William Collier 9.——ITEM: M. J. Mansfield and Augustin Mullane are visiting their parents in this city.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): William Gillette in Clarice Feb. 16 delighted crowded house. Isle of Bong Bong 17 pleased two large audiences. The College Widow 19 delighted two crowded houses. Lawrance D'Orsay in The Embassy Ball 20; splendid co. to poor house. Hadley's Moving Pictures 21, Martin's U. T. C. 22; matinee and night. Henrietta Crosman in As You Like It 23. Viola Allen in The Toast of the Town 24. Sophie Brandt Opera co. in A Madcap Princess 27. Just Out of College 28.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): A Message from Mars Feb. 15 pleased good house. Al. G. Field's Minstrels 16 to S. R. O.; fine performance. The Ben Greet Players in The Merchant of Venice (matinee) and in Macbeth (evening) 17 delighted good audiences. Simple Simon Simple 19 canceled. Local Y. M. C. A. in A Mock Trial 20. Martin's U. T. C. co. 23. The Arrival of Kitty 24. The Prince Chap 2. York State Folks 3. Fantana 7. The Madcap Princess 9.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): The Isle of Bong Bong Feb. 16 pleased capacity. Mamie Fleming co. opened for five nights and matinee Feb. 19 in Yankee Bess to capacity. Other plays: Why He Divorced Her, Only a Country Girl, Carmen, A Working Girl's Wrongs, Tom Sawyer, and A Night in Chinatown. Al. G. Field's Minstrels 20; best seen here in years; S. R. O.; people turned away.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Clara Turner Comedy co. closed week Feb. 12-17 with Buster Brown's Sweetheart, Bachelor's Wife, and Dixie to good business. Stetson's U. T. C. 20 to S. R. O.; pleasing performance. In Gay New York 21 to good business and performance. Little Gray Lady 22. York Vaudeville co. 24. Bennett-Moulton co. 26-3 (excepting 28). Lawrance D'Orsay in Embassy Ball 28.

BATAVIA.—DELLINGER OPERA HOUSE (Edward Houghton, mgr.): The Jeffersons in The Rivals Feb. 12 pleased large house. Over Niagara Falls 20; good business; pleased. The Fatal Wedding 22; good performance and house. Simple Simon Simple 27. York State Folks 7. Under Southern Skies 13. Peck's Bad Boy 19. Monte Cristo 29. The Gold King 30. Michael Strogoff 31.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Stetson's U. T. C. Feb. 17, equipped with new co. and scenery, did banner business. Bennett-Moulton co. 19-24 opened in The Girl from the New World, followed by His Jealous Wife, Faust, The Mark of Life, and The Fatal Coin first half to good attendance; fair co.; good specialties. Himmelein's Ideals 26-3. Lawrance D'Orsay 1.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Over Niagara Falls Feb. 15; very good attraction to poor business. Nebraska Folks (local) benefit of Episcopal Church, under direction of Maud Stevens 17, very good attraction to S. R. O. Hook and Ladder Minstrels 20, 21 (local); pleased big business. Arrival of Kitty (return) 27.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Sign of the Cross Feb. 14 failed to appear. Chicago Stock co. 19-20; excellent; big business. Plays first half of week: Soldier of the Empire, My Pardner, Parish Priest and The Little Minister. Sunny South 27. Mock Trial 1. Hadley's Moving Pictures 3.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, mgr.): Henrietta Crosman in As You Like It Feb. 21 pleased large house; splendid co. Peggy from Paris 22. Henry Horton in Eben Holden 25. Stabat Mater (local) 25. Home Minstrels (local) 27. The Prince Chap 28. The Marriage of Kitty 3. Murray and Mackey Stock co. 5-11.

NEW ROCHELLE.—NEW ROCHELLE (J. W. Fellows, mgr.): Gay New York Feb. 19 to fair house; pleased; good co. and scenery and costumes fine. Ed Harrigan 21 in Old Lavender pleased small audience; stormy. Adelaide Herrmann, with Shepard's moving pictures, 22; two good performances to capacity.

AUBURN.—BURTIS AUDITORIUM (E. S. Newton, mgr.): Message from Mars Feb. 19; fair house. Peggy from Paris 24; good business. Prince Chap 27. A Madcap Princess 28. York State Folks 3.——BURTIS OPERA HOUSE (E. S. Newton, mgr.): Manhattan Stock co. 26-3.

AMSTERDAM.—OPERA HOUSE (George McClumphia, mgr.): Roe Stock co. closed week Feb. 17; good business and pleasing performances. Sign of the Cross 19; performance and co. excellent; house fair. Hadley's Pictures 24. The Princess Beggar 2. Eben Holden 5. A Madcap Princess 6.

YONKERS.—MUSIC HALL (Wm. J. Bright, mgr.): Himmelein's Ideals Feb. 19-24; steady business and gave satisfaction; Plays: A Man of Mystery, Sultan's Daughter, Out of the Fold, In Poverty Row, Northern Lights and Price of Honor. Murray and Mackey Stock co. in repertoire 26-3.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The Fall of Jericho Feb. 16 to capacity; splendid co. and play. Song and Jest Club Minstrels (local) to good business 20-21. The College Widow 22. The Little Gray Lady 23.

WAVERLY.—LOOMIS OPERA HOUSE (A. C. Tobias, mgr.): Paula Edwardes in The Princess Beggar Feb. 1; excellent co. and production; delighted S. R. O. When Knighthood Was in Flower 9. Chicago Stock co. week 12.

SARATOGA SPRINGS.—TOWN HALL (Sherlock Sisters, lessees: Carlyle K. Sherlock, mgr.): Cometa Feb. 24. Human Hearts 27. The Show Girl 28 changed to March 28. Eben Holden 6. A Royal Slave 10. The Little Outcast 15.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Al. G. Field's Minstrels Feb. 17 pleased capacity. The Marriage of Kitty 21; good house and performance. Charley's Aunt (local hospital benefit) 26, 27.

WALDEN.—DIDSBURY (L. H. and C. R. Didsbury, mgrs.): Murray and Mackey Feb. 19-24 opened the week with Beware of Men, Heart of the Blue Ridge, At the Hour of Trial, Black Hand and Wicked London; good co. and attendance.

ONEONTA.—NEW (O. S. Hathaway, mgr.; Ralph P. Stoddard, bus. mgr.): The Sign of the Cross Feb. 15 gave fair satisfaction to good house. Hadley's Moving Pictures 16 pleased good house. Harris-Lumbergy International Stock co. 26-1.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Henrietta Crosman in As You Like It Feb. 20; excellent to fair business. The Sign of the Cross 24. Eben Holden 26.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): The Sign of the Cross Feb. 20 pleased capacity. Paula Edwardes in The Beggar Princess 3.

WELLSVILLE.—BALDWIN (S. F. Sherman, lessee; Mark Graves, mgr.): York State Folks Feb. 28. The Arrival of Kitty 2.

LYONS.—MEMORIAL (Burt C. Ohmann, mgr.): Over Niagara Falls Feb. 15 satisfied a fair audience. The Arrival of Kitty 23.

PERRY.—AUDITORIUM (Smith and Olmstead, mgrs.): Over Niagara Falls Feb. 19; fair to full house. Along the Kennebec 26.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Over Niagara Falls; fair; light business.

NORTH CAROLINA.

ASHEVILLE.—AUDITORIUM (W. F. Randolph, mgr.): A Slave of Passion Feb. 13; fair house; audience pleased. James Kennark in The Eternal City 19. Adelaide Thurston in The Triumph of Lady Spangles 23. Charles Olson and Enid Lee, wrestling match 7. Sarah Bernhardt 8; advance sale over $2,000 taken within three hours.——RAND (Reynolds and Gudger, mgrs.): Fremont Stock co. week 12; popular prices; good audiences pleased. Plays: Decree of Fate, Love and Honor, Prince of Liars, Under the Lion's Paw, Nature's Nobleman, Bachelor's Romance, and The Girl and Gambler. Mare 20; good audience delighted. A Breezy Time 24. Lyman Twins 28.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. L. Higdon, mgr.): Paxton Sisters Feb. 12, 13 in The Man Outside and The Mysterious Mr. Rathes; good co.; fair business; inclement weather. James Cowell in Monte Cristo 14 pleased S. R. O. Lyman H. Howe's moving pictures pleased fair business. Lyman H. Howe's moving pictures 21. A Jolly American Tramp 23.

GREENSBORO.—ACADEMY (Mark S. Nathan, mgr.): Spangles Feb. 12-14 pleased good co. and business. Baldwin Feb. 12-14 pleased good co.; performance and business fair. Monte Cristo 16; splendid co. and business.

WILMINGTON.—ACADEMY (Cowan Brothers, mgrs.): Jessie Bell in Monte Cristo Feb. 13 capacity. The Davis-Goodwin co. 26-1. Buster Brown 2.

WILSON.—LYCEUM (J. J. Privett, mgr.): Barlow and Wilson's Minstrels Feb. 15; disappointing, to good business. Lyman H. Howe's moving pictures 20; pleasing to S. R. O. Buster Brown 26.

GREENSBORO.—RAND (Charles T. Fuller, mgr.): Spangles; to the Wooden House Feb. 14; disappointing. The White Mahatma co. 15-17; very good co. and business.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN (C. F. Walker, mgr.): Louis James in Virginius Feb. 14 to fair business; pleased house. Pauline Hall in Dorcas 15; pleased fair house. Piff! Paff! Pouf! 20. Little Johnny Jones 21. Beatty Brothers' Specialty co. 26-3. Savage English Opera co. 8. Beach and Bowers 9. Y. M. C. A. 12. Woodland 14. Nance O'Neill 15, 16.

JAMESTOWN.—OPERA HOUSE (W. B. De Nault, mgr.): Pauline Hall in Dorcas Feb. 17; fine co.; delighted good house. Beach and Bowers' Minstrels 23.

OHIO.

DAYTON.—VICTORIA (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Opie Read Feb. 14 delighted small house. Roselle Knott in When Knighthood Was in Flower 21. Joseph Wheelock, Jr., in Just Out of College 23. The Tenderfoot 24. Bibi 26, 27 (local). J. K. Hackett and Mary Mannering in The Walls of Jericho 28.——NATIONAL (Gill Burrows, mgr.): Black Patti 15-17; excellent; capacity. The Factory Girl 19-24. Rose Melville in Sis Hopkins 26-28. The Four Mortons 1-3.

LUCIEN A. SOWARD.

URBANA.—CLIFFORD (Edward Clifford, mgr.): Eagles in minstrel performance Feb. 23.——ITEM: The local billboards are pretty well covered with Mrs. Fiske's billing for Pigna 21.

WILLIAM H. McGOWN.

SPRINGFIELD.—GRAND (L. J. Dalle, mgr.): Ohio Vaudeville Circuit Feb. 14 presented Dan McCarty and Myrtle Reina, Hy Greenway, Hazel Adelle, Anna Franosch and co., Henry Jolson, George Mullen and Ed Correlli, Rose and Lemon in The Globe of Death, and motion pictures to fair patronage. Girls Will Be Girls 15 pleased two good houses. Dora Thorne 17; good, to two large audiences. Simple Simon Simple 19 pleased capacity. Cadet Band (local) 20; the band, assisted by Mary R. Courey, of Cincinnati, rendered an excellent programme to capacity. Svengali 21, 22-25. Roselle Knott in When Knighthood Was in Flower 22. On the Bridge at Midnight 26.——LYCEUM (C. B. Fisher, prop.; Gus Sun, mgr.): The Orpheum Stock co. 12-17 closed the week in Black Flag, An Irish Rebel, Crimson Stain, and Harry Tracy to fair business. Robert Downing in Hank Monk 21. Born in the Blood 23, 24. Hilpert's Minstrels 1.——ITEM: Spencer Walker, of The Midnight Flyer, was called home by the serious illness of his mother.

YOUNGSTOWN.—GRAND (T. K. Albaugh, mgr.): Black Crook, Jr., Feb. 16, 17; poor, to fair business. Anna Eva Fay 19-24 pleased big business. Darling of the Gods 1.——PARK (Lee Norton, mgr.): Prince of Pilsen 15 pleased packed house. Custer's Last Fight 17; satisfactory, to poor business. As Told in the Hills 19; small house. The Governor's Pardon 20, 21, failed to draw. Too Proud to Beg 22. Virginia Drew Trescott in When Knighthood Was in Flower 23. James K. Hackett and Mary Mannering in The Walls of Jericho 24. Chester De Vonde co. in repertoire 26-3.——GAIETY (Joseph Wess, mgr.): Fred Irwin's Show 19, 20, opened this house to good sized houses and pleased immensely. Scribner's Morning Glories 26-3. Bowery Burlesquers 5-10.——ITEM: David Arrel accepted an engagement with the Empire Stock co. at Columbus and scored.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Son of Rest Feb. 7; excellent, to packed house. Human Hearts 10 pleased fair audience. Dora Thorne 12; good; splendid business. Old Heidelberg 16; excellent; pleased small house. The Clay Baker 17; good co., attraction and business. What Happened to Jones 19; fair; pleased medium audience. Girls Will Be Girls 21. On the Bridge at Midnight 24. Mrs. Temple's Telegram 28. The Governor's Pardon 1. Frank Deshon in The Office Boy 3. When Knighthood Was in Flower 5. The Fortune Teller 7. The Fatal Wedding 10.

AKRON.—COLONIAL (M. Reis, mgr.; Uly S. Hill, bus.-mgr.): Prince of Pilsen Feb. 14; good business and attraction. Custer's Last Fight 15; fair co. and business. On the Bridge at Midnight 17; medium attendance; co. satisfactory. The Governor's Pardon 19; light attendance; fair co. The Rivals (Jeffersons) 20; average attendance; capable cast. The Rocky Road to

Girls 20. Our New Minister 23. The Tenderfoot 26. A Millionaire Tramp 1. Vaudeville 3. The Virginian 8.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): The Irish Pawnbroker Feb. 17; two performances to good business. Busy Izzy's Vacation 20 broke all records; performance excellent. Under Southern Skies 22 pleased two big houses. As Told in the Hills 24. In a Woman's Power 25. On the Bridge at Midnight 2. Mrs. Temple's Telegram 3. Human Hearts 5. East Lynne 7. Peggy from Paris 10.

FINDLAY.—MARVIN (L. H. Cunningham, mgr.): Ohio Vaudeville co. Feb. 13; fair, to small house. Mrs. Temple's Telegram 14 pleased a small house. Vaughn Glaser in Old Heidelberg 17; two fair audiences. On the Bridge at Midnight thrilled a good house. William Mong in The Clay Baker 22, matinee and night. Girls Will Be Girls 23. The Little Homestead 24. Mikado (local) 26.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Vaudeville Feb. 15 to fair business; pleased. Peck's Bad Boy 17; two performances; fair business and performance. Mrs. Fiske in Leah Kleschna 21 delighted packed house; largest receipts for one performance in the history of the theatre. Uncle Josh Perkins 22. Hot Time in Coontown 24. Mrs. Temple's Telegram 27. The Office Boy 1.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Ohio Vaudeville Association Feb. 17; small business. Our New Minister 18; good houses; pleased immensely. A Son of Rest 19; fair house; good. His Highness the Bey 22. On the Bridge at Midnight 25. Rose Melville 1. The Beauty Doctor 4. College Widow 11. Flaming Arrow 12. Last Rose of Summer 15.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Cornell Stock co. Feb. 12-17; good co.; pleased fair houses. Plays: Prince of Patches, A Southern Romance, Resurrection, Moths, A Boy of the Streets, Lima Merchants' Band 17 (local) pleased packed house. The Clay Baker 18 (return); excellent co.; good business.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): Robert Downing in Hank Monk Feb. 15 drew a large and fashionable audience; the play lacks interest, and with one or two exceptions the cast was lamentably weak. Human Hearts 23. Hoosier Girl 28.——ITEM: The Opera House is having a complete overhauling and fire escapes are being added.

BELLAIRE.—COLUMBIA (Ed K. Moore, mgr.): Sweet Kitty Bellairs Feb. 8; excellent, to good business. Aristocratic Tramp 10; poor, to good business. Church Stock co. 12-17; fair co. to good business. Girls Will Be Girls 19; strong co.; pleased good business. Neighborly Neighbors 24. The Darling of the Gods 26.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): The Bennett-Moulton co. week Feb. 12-17 to fair business. Plays: A Daughter of the People, An Outcast of Society, The Fatal Coin, The Jealous Wife, The Mischievous Kids, and The Lyndon Bank Robbery. What Happened to Jones 20 did big business and pleased. Vaughan Glaser in Old Heidelberg 27.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): The Holy City Feb. 17 (return); good, to big business. Sweet Clover 21 delighted fair business. Our New Minister 22 (return). Dora Thorne 24. Guy Stock co. 26-3.——ITEM: Miss Bryant, of the Sweet Clover co., was entertained by relatives here.

BRYAN.—GRAND (H. MacPhair, mgr.): Mendelssohn Club Concert Feb. 6 pleased capacity. Stellar Entertainers 10 failed to please good house. Peck's Bad Boy 13; good attraction and house. William V. Mong in The Clay Baker 14. Jack Manley Stock co. 1-3. Bowery Newsgirl 6. Trixie Monroe's Peck's Bad Boy 7.

NILES.—VERBECK THEATRE (M. R. Williams, mgr.): Human Hearts Feb. 17; good co.; pleased very large house. As Told in the Hills 20; good co.; fair house well pleased. Two Proud to Beg 24. Dorothy Lewis Stock co. 26-3. Dana's Musical Institute Band 5. The Train Robbers 8.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Elks' Minstrels Feb. 14, 15 (local; direction National Amusement Bureau); good, to S. R. O. On the Bridge at Midnight 19; large house; pleased. The Jeffersons 21. Faust 26. Our New Minister 2.

M'CONNELLSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, mgrs.): Siegel-Myer-Reed co. (lecture course) gave a very good performance Feb. 15. Herbert O'Connor in Ghosts for 19 failed to appear. The Man, the Maid, the Matchmaker (home talent) 21. High School Chorus 22.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): The Jeavons Stock co. Feb. 12-14; fair business. Under Southern Skies 19 pleased a large and fashionable audience. The Great Lafayette 5. Dora Thorne 12. Texas Sweethearts 19. Two Merry Tramps 20.

COSHOCTON.—SIXTH STREET (Joseph P. Callahan, mgr.): Under Southern Skies Feb. 20; good co.; fair house. Josh Simpkins 26. When Knighthood Was in Flower 27. Mrs. Temple's Telegram 1.——ITEM: The Guy Stock co. 12-17 broke all house records for stock cos.; excellent week's business.

UPPER SANDUSKY.—AUDITORIUM (Dr. R. N. McConnell, mgr.): Texas Sweethearts Feb. 5; co. fair to small audience. A Romance of Coon Hollow 15; good, to fair house. Under Southern Skies 24. Porter J. White in Faust 7. Sis Hopkins 15. Sherlock Holmes 22. My Wife's Family 31.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): On the Bridge at Midnight Feb. 15; fair house; good co. Human Hearts 19 pleased good sized audience. Neighborly Neighbors 22; fair sized audience; good co. When Knighthood Was in Flower 26. Sweet Clover 3.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Under Southern Skies Feb. 10 pleased good house. The Office Boy 15 pleased crowded house. Uncle Josh Perkins 24. The Midnight Flyer 7. Sweet Clover 10. The Isle of Spice 17 (return). The Fortune Teller 24.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): What Happened to Jones Feb. 14 pleased fair house. As Told in the Hills 15 pleased fair house. Girls Will Be Girls 17; two very large houses well pleased. Mantell in King Lear 23. The Black Patti 24.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): The Little Homestead Feb. 14 (return; stage hands' benefit); good house. Girls Will Be Girls 16; fair business. As Told in the Hills 17; fair house. Black Patti Troubadours 22.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowen, mgr.): As Told in the Hills Feb. 13; not very well received. Under Southern Skies 21. The Clay Baker 28. Chicago Glee Club 1. Human Hearts 7. Haverly's Mastidon Minstrels 9.

BOWLING GREEN.—CHICHESTER (E. J. Ernst, mgr.): Old Heidelberg Feb. 15; good, to fair house. Coon Hollow 16; poor show to fair house. Peck's Bad Boy 22. Our Little Home 23. What Happened to Jones 28. Rudolph and Adolph 3.

MARIETTA.—AUDITORIUM (L. M. Lucha, mgr.): Under Southern Skies Feb. 20. Human Heart 22. Hall Caine's Eternal City 23. Lafayette 2. Sweet Clover 9. Wizard of Oz 12. Adelaide Thurston 16.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, mgr.): On the Bridge at Midnight Feb. 21; good house well pleased. Girls Will Be Girls 24. Porter J. White's Faust 27.

MECHANICSBURG.—MAIN STREET (Owen and Johnson, mgrs.): The Clay Baker Feb. 15; splendid co. and business. Dora Thorne 19; good house greatly pleased. Porter White's Faust 14.

MARION.—GRAND (Charles E. Perry, mgr.): Mrs. Fiske in Leah Kleschna Feb. 20 delighted a large house. Girls Will Be Girls 22. Henry E. Dixey in The Man on the Box 24.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): The Irish Pawnbrokers Feb. 16 pleased a good house. A Millionaire Tramp 6. A Russian Slave 7. Human Hearts 15.

CANAL DOVER.—HARDESTY'S (W. H. Cox, mgr.): Irish Pawnbrokers Feb. 15; good house and performance. Tom Waters in Neighborly Neighbors 23. Midnight Flyer 2.

WAPAKONETA.—BROWN (A. J. Brown, mgr.): His Highness the Bey Feb. 16; fair co. and house. Son of Rest 20. Robert Downing 22. The New Minister 1.

POMEROY.—OPERA HOUSE (A. V. Howell, mgr.): Jeavons Stock co. Feb. 19-24. The Great Lafayette 3. The Clay Baker 7. Texas Sweethearts 16. Kennedy Players 19-24.

NEWCOMERSTOWN.—CITY OPERA HOUSE (E. E. Heskett, mgr.): As Told in the Hills Feb. 16; good business and co. Human Hearts 21 pleased good audience. Texas Sweethearts 26. Kryl co. 5.

ALLIANCE.—OPERA HOUSE (J. C. Craven, mgr.): As Told in the Hills Feb. 21; good business; pleased. Peck's Bad Boy 1.

CIRCLEVILLE.—GRAND (W. H. Cutter, mgr.): The Holy City Feb. 16 pleased a fair sized audience. Our New Minister 21 (return). Dora Thorne 23.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Dora Thorne Feb. 14 pleased a good sized audience. Robert Mantell in Lear 24.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Layer, mgr.): Orpheum Stock co. week of Feb. 19.

SALEM.—GRAND (Nat Smith, mgr.): The Empire Stock co. Feb. 26-3.

OREGON.

PENDLETON.—FRAZIER'S THEATRE (K. J. Taylor, mgr.): Charles B. Hanford in Merchant of Venice Feb. 12; played Othello at special matinee; crowded houses. Yon Yonson 15; good house and co. Laura Frankenfield 25. Paul Gilmore 10. Moonshiner's Daughter 12. Alberta Gallatin 22. Piff! Paff! Pouf! 30.

SALEM.—GRAND (John F. Cordray, mgr.): U. of O. Glee Club Feb. 12 pleased small business. Yon Yonson 16 delighted good house. 'Way Down East 21. Y. M. C. A. 22. West's Minstrels 23. Charles B. Hanford 28.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): National Grand Opera co. Feb. 13 had light business. Wizard of Oz 16; S. R. O.; very satisfactory performance. Shadows on the Hearth 17 had fine matinee business; light at night. At the Old Cross Roads 18; poor business. David Harum 20. A Texas Steer 22. Dora Thorne 24. Banker's Child 25. Mahara's Minstrels 27. Eva Tanguay 28.

PERRY.—GRAND (Tate and Dulany, mgrs.): Benton's Comedians week of Feb. 12. Plays: A Man of Mystery, Down Mobile, The Tie That Binds, A Wayward Son, A Cowboy Girl, and Funny Side of Life; pleased fair houses. David Harum 23.

ENID.—OPERA HOUSE (R. E. P. Messal, mgr.): Honolulu Minstrels Feb. 13; poor co.; small house. What a Woman May Do 15 pleased good house. David Harum 22.

PENNSYLVANIA.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Chester De Vonde Stock co. Feb. 19-24. Plays: The Scarlet Z, Beneath the Tiger's Claws, Red Wing the Scout, The Christian of Hawk's Roost, and The Mysterious Jack Carson, to crowded houses. Emma Bunting co. 26-3.——THE MISHLER (I. C. Mishler, mgr.): The Great Lafayette 17; S. R. O. My Wife's Family 19 to good house. The Two Johns 21; large attendance. In a Woman's Power 22; big business. Kelcey and Shannon 24. Isle of Bong Bong 26. Simple Simon Simple 27.——ITEMS: George Larsen, formerly of Altoona, was circulating among friends last week.—Ralph Dalton, formerly with the Paul Jones Opera co., is at home.

HARRISBURG.—GRAND (Joseph Frank, local mgr.): Emma Bunting and a good co. Feb. 12-17 pleased good business. Plays: Rachel Goldstein, The Girl I Left Behind Me, The Fair Unknown, The Whole Damn Family, The Little Princess, A Desperate Chance 19-21. The Two Johns 22-24. The Champlin Stock co. 26, week.——LYCEUM (Joseph Frank, local mgr.): Shepard's moving pictures to good business 17. A Madcap Princess, with Sophie Brandt in the titular role, to very good business 20. The Show Girl to fair and pleased business 21. Shepard's moving pictures 22. The Lightning Conductor 23. Isle of Bong Bong 24. Little Lord Fauntleroy 26. Mrs. Leffingwell's Boots 28. Moving pictures 3.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): The Smart Set in A Southern Enchantment Feb. 14 pleased big business. Porter J. White in A Fool's Revenge 15 pleased fair business. The Great Lafayette 16; fine, to good business. My Wife's Family 17; poor, to good business. The Two Johns 19 pleased good business. The Tie That Binds 20; fair, to good business. Two Little Waifs 21. A Millionaire Tramp 22. In a Woman's Power 23. The Real Widow Brown 24. Kelcey and Shannon in The Lightning Conductor 26. The Isle of Bong Bong 27. Simple Simon Simple 28. Eternal City 2. The Tenderfoot 3. Pittsburgh Symphony Orchestra 5. Mrs. Temple's Telegram 7.

YORK.—OPERA HOUSE (B. C. Penix, mgr.): Deserted at the Altar Feb. 17; satisfactory, to good business. The Show Girl 19 pleased a fair house. Kathryn Purnell co. 20-24; good co. and business. Plays: The Heart of Virginia, The Black Hand, East Lynne, Sapho, The Midnight Express, A Great Temptation, Nobody's Girl, and Found in the Rockies. Crime of Dubosq 26. Little Lord Fauntleroy 27. The Two Sisters 28. Mrs. Leffingwell's Boots 1. An Aristocratic Tramp 2. Florence Hamilton in The Senator's Wife 3. Happy Hooligan 6. The Tenderfoot 7.

BEAVER FALLS.—LYCEUM (Sam Hannauer, mgr.): York State Folks Feb. 15; business and co. good. Village Fool 17; co. poor. Great Lafayette 20; poor business. Robert B. Mantell 21. Under Southern Skies 23. Two Little Waifs 24. Rosabelle Leslie 26-3. Temptation of Regine 6. The Milwaukee Club of Eagles Minstrels 7, 8. Joshua Simpkins 10. Myrkle-Harder 12.——ITEM: The Eagles of the Valley organized a club for the purpose of taking in Grand Lodge at Milwaukee. The club was organized by Beaver Falls Aerie and takes in all the Aeries of the Valley.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): The Sho-Gun Feb. 17 pleased two large audiences. Deserted at the Altar 19 satisfied fair business. The Show Girl 20, with good co., pleased large audience. Lancaster College Dramatic Club (local) in School 21 attracted a large house. The Crime of Dubosq co. 22 failed to appear, having stranded in Atlantic City. Lillian Blauvelt in The Rose of the Alhambra 23. Little Lord Fauntleroy 24. Kathryn Purnell co. 26-3 (except 27). Mrs. Leffingwell's Boots 27. Happy Hooligan 5. Philadelphia Orchestra 6.

ALLENTOWN.—LYRIC (Mishler and Worman, mgrs.): The Heart of Chicago Feb. 15 to fair business; good co. and performance. The Choir Singer (return) 16; fair audience; good co. Eleanor Robson in Merely Mary Ann 17; fashionable audience matinee and night highly pleased. Herbert Kelcey and Effie Shannon in The Lightning Conductor gave excellent satisfaction 19. F. O. E. Minstrels 20; matinee large; night S. R. O.; very good. Sophie Brandt in A Madcap Princess 21; two performances to good business; fair co.; chorus very good. Message from Mars 26. Kersands' Minstrels 27. The Senator's Wife 1. Happy Hooligan 2. Mrs. Leffingwell's Boots 3.

WILKES-BARRE.—NESBITT (Harry Brown, mgr.): Mayor of Tokio Feb. 16, matinee and evening; excellent co.; clever performance to S. R. O. Lillian Blauvelt in The Rose of the Alhambra 19; excellent co.; pleased S. R. O. James K. Hackett and Mary Mannering in The Walls of Jericho 22. Madcap Princess 24. Marriage of Kitty 26. William Collier 28. Message from Mars 1. Vogel's Minstrels 3.——GRAND (Harry Brown, mgr.): Curse of Drink 15-17; fair co.; big business. House of Mystery 19-21; fair co.; big business. A Desperate Chance 22-24. Queen of the White Slaves 26-28. McFadden's Flats 1-3.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): The Choir Singer Feb. 15 to fair business; pleased audiences; Juliette Atkinson was well received. Eben Holden 17 pleased large audience; strong co. Charles K. Champlin Stock co. 19-24; last half of week in A Wife's Deception, 'Way Out West, In the Heart of the Storm, Sherlock Holmes, Big Hearted Jack, and The Belle of Richmond to big business and appreciative audiences; co. and specialties strong; best repertoire co. ever here. The Prince Chap 27.

OIL CITY.—VERBECK (G. H. Verbeck, mgr.): The Village Fool Feb. 16; light business and co. Marriage of Kitty 17; fair business; good attraction. Robert B. Mantell presenting King Lear drew large and representative audience; star and excellent co. received an ovation. York State Folks 21; good business and well satisfied. Midnight Flyer 24. New York Amusement co. 26. Henrietta Crosman presenting As You Like It 27. Real Widow Brown 1. Darling of the Gods 3.

EASTON.—ABLE OPERA HOUSE (William K. Detwiller, mgr.): Napoleon XIII, presented by Sock and Buskin Club of Lafayette College Feb. 14, drew good audience. James Keene 15 in The Crime of Dubosq pleased medium business. The Tie That Binds 17 to two crowded houses. Kirke-Brown co. 19, 20, presented By Right of Sword, The Christian, The Lady of Lyons; excellent repertoire co.; well pleased audiences. Kelcey and Shannon in The Lightning Conductor delighted large audience 21.

PITTSTON.—BROAD STREET (M. F. Coons, mgr.): Richard Carle in The Mayor of Tokio Feb. 15; house sold out three days ahead; excellent performance. The Isle of Bong Bong 20; excellent business and performance. Sophie Brandt in A Madcap Princess 26. David Proctor in A Message from Mars (return) 2.——LYRIC (M. F. Coons, mgr.): Heart of Chicago 17; two large and well pleased audiences. Ride Tracked 21; big business. Gorton's Minstrels 24. A Royal Slave 26.

MEADVILLE.—ACADEMY (E. H. Norris, mgr.): Rosabelle Leslie co. week Feb. 12-17; very good, to good business. Plays: Not Guilty, A Mill Girl's Honor, If Women Love, The Great White Diamond, The Whitecaps, The Scout's Revenge, A Wife's Victory, and The City of New York. York State Folks 20; very good co. and business. Patricolo (pianist) 22. Along the Kennebec 23. The American Navy 24. The Sign of the Four 27. Black Crook 28. Darling of the Gods 2. Cornell Stock co. 5-10.

NEW CASTLE.—OPERA HOUSE (Jacob F. Geukinger, mgr.): York State Folks Feb. 16; excellent co.; good business. Robert Mantell in Lear 17; excellent, to packed house. Rosabelle Leslie Stock co. 19, 20, 22-24 opened with Not Guilty. Other plays: A Mill Girl's Honor, If Women Love, and the Whitecaps; co. fair; attendance fair. The Great Lafayette 21 amused topheavy house. Vallonia 26, 27 (local). Sign of the Four 28. The Real Widow Brown 1. Peck's Bad Boy 2.

READING.—GRAND (Nathan Appell, mgr.): Big Hearted Jim Feb. 15-17 pleased large houses. The Two Sisters 19-21 pleased large houses.——ACADEMY (John D. Mishler, mgr.): The Tie That Binds 16. The Real Widow Brown 17. A Madcap Princess 19. The Lightning Conductor 20. Deserted at the Altar 21. Lillian Blauvelt in The Rose of the Alhambra 22.

MAHANOY CITY.—KAIER'S GRAND (J. J. Quirk, mgr.): Edwin Young Stock co. in Heart of Sierras Feb. 15; unsatisfactory co. to big house. Crime of Dubosq 28. Rags to Riches 3. As Told in the Hills 6.——ITEM: Alleging breach of contract, Hersker and D'Esta Keystone Amusement co. attached effects of Annie Abbott at Pottsville 16. Case was satisfactorily adjusted.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. L. McKinney, mgr.): Choir Singer Feb. 14; fair, to S. R. O. Eben Holden 16; good, to S. R. O. Real Widow Brown 20; above the average, to S. R. O. As Told in the Hills 2. Fool's Revenge 8. Home talent 14. Billy Kersands' Minstrels 17. Bunch of Keys 19. Village Fool 22. Joshua Simpkins 27. The Great Fishhorn 29.

PUNXSUTAWNEY.—JEFFERSON THEATRE (C. S. Aldrich, lessee; J. E. McGinnis, mgr.): Robert Mantell in Lear Feb. 16; S. R. O.; best of the season. Woman Against Woman 17; good house; pleased. Burke-McCann Stock co. week 19-24. Plays: Irish Nobleman, Cowboy Preacher, The Man in the Overalls, Heir to the Throne, Little Red Riding Hood, and Her Fatal Sin; good business and co.

WASHINGTON.—LYRIC (D. R. Forrest, mgr.): The Street Singer Feb. 15; excellent co. to good business. Under Southern Skies 16 drew large audience and scored. Smart Set 17; very good co. to S. R. O. Cook-Church co. 19-24. Eternal City 26. Great Lafayette 27. Kelcey and Shannon 28. Irish Pawnbrokers 1. Neighborly Neighbors 2. Josh Simpkins 3. Van Dyke and Eaton co. 4-10.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. Y. Geyer, mgr.): Hoosier Girl Feb. 16; small house; performance good. Herald Square moving pictures 17; two fair houses. Irish Pawnbrokers 20; large house; pleased. Sign of the Four 22. Porter J. White's Fool's Revenge 23. A Country Kid (local) 27. Black Patti 1. Hoity Toity 2. Under Southern Skies 6.

HAZLETON.—GRAND (Henry Walser, mgr.): The Hazle Sextette Club Minstrels (local) Feb. 20 gave a most excellent performance to two capacity audiences; Fred Rowley, Silverman and Craig, Dave Phillips, and Augustus Bube, a local magician, all scored big hits. A Madcap Princess 23. A Message from Mars 27.

SHENANDOAH.—O'HARA THEATRE (M. J. O'Hara, mgr.; G. F. Humble, bus.-mgr.): Week of Feb. 12, vaudeville to good business. In a Woman's Power 19 to large audience. Railroad Jack 20; fair house. Vaudeville 21 to large audiences; the Alpine Family, English acrobats, made big hit. The Heart of Chicago 22. Vaudeville 23, 24.

TYRONE.—ACADEMY (G. C. Boecking, mgr.): The Great Lafayette Feb. 15 delighted good house. The Little Waifs 16 pleased fair size audience. The Tie That Binds 19; very good, to small house. The Real Widow Brown 22. Vogel's Minstrels 24, matinee and night. Woman Against Woman 28. Fitzsimmons-O'Brien fight pictures 2.

BARNESBORO.—OPERA HOUSE (Fred Morley, mgr.): Porter J. White in A Fool's Revenge Feb. 13; fair house; good co. Two Little Waifs 17; capacity pleased. The Two Johns 20; large and pleased audience. In a Woman's Power 21. The Fatal Wedding 24, matinee and night. Burke-McCann's Stock co. 26-28.

TARENTUM.—TARECO OPERA HOUSE (T. N. Gummert, mgr.): U. T. C. (local) Feb. 17 pleased two large audiences. The Great Lafayette 19; big business; performance excellent. The Boy from the West 22 closed. A Russian Slave 23. In a Woman's Power 24. The Real Widow Brown 27. Haverly's Minstrels 3. Rosabelle Leslie Stock co. 5-10.

CHARLEROI.—COYLE (Robert S. Coyle, mgr.): Hoosier Girl Feb. 14; fair, to light house. Campbell Stratton in Sign of the Four 17 pleased two good houses. Boy from the West 20 canceled. The Noble Outcast 22 (local). Great Lafayette 24. Eagles' Minstrel Show 26, 27 (local). Bunch of Keys 17. Human Hearts 21. Hatfield's Minstrels 28.

WARREN.—LIBRARY (F. R. Scott, mgr.): Jeffersons in The Rivals Feb. 15 pleased a good house. Alice Johnson in The Marriage of Kitty 16 to fair sized and appreciative audience. John W. Vogel's Minstrels 20, pleasing capacity. Margaret Anglin in Zira 22.——ITEM: Vogel's Minstrels were entertained by Elks after performance 20.

NORRISTOWN.—GRAND (M. Reis, lessee; C. M. Southwell, mgr.): The Himmelein Stock co. closed a successful engagement Feb. 18, presenting Out of the Fold, East Lynne, and The Sultan's Daughter to S. R. O.; co. good. Y. M. C. A. Entertainment 20 pleased a large audience. Professor Yubin's moving pictures 22. The Show Girl 24.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Big Hearted Jim Feb. 14;

(Continued on page 24.)

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VAUDEVILLE PERFORMERS' DATES.

(Continued from page 20.)

Le Pages, The—Orph., Salt Lake City, Feb. 26-3, Orph., Denver, Col., 5-10.
Le Roy and Clayton—H. and S., N. Y., Feb. 26-3.
Leris, Antonia—Hippodrome, N. Y., Feb. 26-3.
Leslie, George W.—Grand, Hamilton, O., Feb. 26-3.
Leslie and Daly—Proctor's 58th St., Feb. 26-3.
Leslie's Porcine Circus—N. Y. C. Feb. 26-3.
Levy, Mrs. Jules—Yale's, Kansas City, Mo., Feb. 26-3.
Lewis, Dave—Proctor's 23d St., Feb. 26-3.
Lewis, Georgia C.—Majestic, Chgo., Feb. 26-3.
Lloyd, Herbert—Moss and Stoll Tour, Eng., Feb. 26-March 31.
Loby, Edna—Proctor's 23d St., Feb. 26-3.
Luce and Luce—Haymarket, Chgo., Feb. 26-3.
Lucier, Mr. and Mrs. Fred—Keith's, Boston, Feb. 26-3, Savoy, Fall River, Mass., 5-10.
Lukens, Four—Alhambra, N. Y., Feb. 26-3, Empire, Paterson, 5-10.
Lutz Brothers—Crystal, Detroit, Feb. 26-3.
Lyon, Grace—Atlantic Garden, N. Y., Feb. 26-3.
McAvoy, Dan—Proctor's 58th St., Feb. 26-3.
McCarthy, Myles—Olympic, Chgo., Feb. 26-4.
McCauley and Donovan—Des Moines, Ia., Feb. 26-3.
McCord, Lewis—Orph., New Orleans, Feb. 26-3.
McCune and Grant—Empire, Freeport, Ill., Feb. 26-3.
McGloin and Smith—Howard, Boston, Feb. 26-3.
McGrath Brothers—Keith's, Phila., Feb. 26-3.
McKinnon and Reed—Family, Lafayette, Ind., Feb. 26-3.
McGee and Collins—Milwaukee, Feb. 26-3.
McInerney, James A.—Family, Pottsville, Pa., Feb. 26-3.
Macarte Sisters—Imperial, Bklyn, Feb. 26-3.
Macart's Dogs and Monkeys—Evansville, Ind., Feb. 25-3.
Macdonald, James—Majestic, Chgo., Feb. 26-3, Grand, Indianapolis 5-10.
Maceo and Fox—Hamilton, Can., Feb. 26-3.
Macy and Hall—Temple, Detroit, Feb. 25-3, Cook's, Rochester, N. Y., 5-10.
Macks, Two—Bijou, Kalamazoo, Mich., Feb. 26-3.
Mack, Eddie—Keith's, Prov., Feb. 26-3.
Madcaps, The—G. O. H., Pittsburgh, Feb. 26-3, Keith's, Cleveland, 5-10.
Magee, Clem C.—Castle, Bloomington, Ill., Feb. 26-3.
Mallory Brothers, Brooks and Halliday—Victoria, N. Y., Feb. 26-3, Imperial, Bklyn, 5-10.
Maddox and Melvin—Hathaway's, Lowell, Mass., Feb. 26-3.
Manhattan Trio—Bijou, Duluth, Minn., Feb. 26-3, Unique, Winnipeg, Can., 5-10.
Magindeys, The—Cook's, Rochester, N. Y., Feb. 26-3.
Magnanis, The—H. and S., N. Y., Feb. 26-3.
Manning Trio—Columbia, St. Louis, Feb. 26-3.
Majestic Trio—Poll's, New Haven, Feb. 26-3.
Mann, Mr. and Mrs. Danny—Crystal, Detroit, Feb. 26-3.
Mantell's Marionettes—Bijou, Battle Creek, Mich., Feb. 26-3.
Marcarte Sisters—Baltimore, Md., 5-10.
Marion and Deane—Columbia, St. Louis, Feb. 26-3.
Mario and Aldo—Schuman's, Frankfort, 1-31.
Marnelia, The—Grand, Hammond, Ind., Feb. 26-3.
Martin, Dave and Percie—Bijou, Racine, Wis., Feb. 26-3.
Martin Bros.—Grand, Pittsburgh, Feb. 26-3.
Martine Bros.—Barrasford Tour, Eng., Feb. 28-March 31.
Marshall the Mystic—Orph., Reading, Pa., Feb. 26-3, Utica, N. Y., 5-10.
Martinetti and Sylvester—Idea, Manitowoc, Wis., Feb. 26-3.
Mason's Society Belles—Proctor's, Albany, Feb. 26-3.
Mason and Keeler—Palace, London, Eng., Feb. 28-3.
Masters, K. B. and Co.—Winnipeg, Can., Feb. 26-3.
Mathieus, Juggling—Family, Pottstown, Pa., Feb. 26-3.
Maxwell, Joe—H. and S., N. Y., Feb. 26-3.
May and Miles—Orph., Portsmouth, O., Feb. 26-3.
Meers, Three—Shea's, Buffalo, Feb. 26-3, Toledo, 5-10.
Meier and Mora—Royal, Oldham, Feb. 26-3.
Melville and Amelie—People's, Kansas City, Mo., Feb. 26-3.
Melville and Conway—Majestic, Hot Springs, Ark., Feb. 26-3.
MEREDITH SISTERS—Mellini, Hanover, Germany, March 16-30.
Merritt, Raymond—American, Utica, N. Y., Feb. 26-3.
Metropolitan Comedy Four—Prov, Feb. 26-3.
Military Octette—Colonial, Lawrence, Mass., Feb. 26-3.
Millard Brothers—Olympic, Chgo., Feb. 26-3.
Miller, Elizabeth—9th and Arch, Phila., Feb. 26-3.
Miller and Browning—Doric, Yonkers, N. Y., Feb. 26-3, G. O. H., Pittsburgh, 5-10.
Millership Sisters—Howard, Boston, Feb. 26-3.
Milliman Trio—Keeney's, Paterson, N. J., Feb. 26-3, Colonial, N. Y., 5-10.
Montague and O'Hara—Pastor's, N. Y., Feb. 26-3.
Montague's Circus—Mexico, Mex., Feb. 26-3.
Montrose, Louise—H. and S., N. Y., Feb. 26-3.
Mooney and Holbein—Palace, Johannesburg, South Africa, 12-April 30.
Moore, Tom—H. and B., Bklyn., Feb. 26-3.
Monroe, George W.—Proctor's 23d St., 5-10.
Morris, Leon—Keith's, Phila., Feb. 26-3.
Morris and Kramer—Keeney's, Bklyn., Feb. 26-3.
Morris and Morris—Thalia, Seattle, Wash.—Indefinite.
Morton and Francis—Keith's, Phila., Feb. 26-3.
Morton, James J.—Imperial, Bklyn., Feb. 26-3.
MOTOGIRL, LA—Orph., Frankfort, Germany, 1-31.
Mowatts, Five—Hathaway's, Lowell, Mass., Feb. 26-3, Victoria, N. Y., 5-10.
Mozarts, The—Empire, Boise, Ida., Feb. 26-3.
Mullen and Corelli—Chase's, Wash., Feb. 26-3.
Mulvey and Warde—Grand, Milwaukee, Wis., Feb. 26-3.
Murphy, Mr. and Mrs. Mark—Keith's, Phila., Feb. 26-3.
MURPHY, W. H., AND BLANCHE NICHOLS—Keith's, Phila., Feb. 26-3, Chase's Wash., D. C., 5-10.
Murphy and Willard, Orph., Denver, 19-24.
Murray, Elizabeth—Olympic, Chgo., Feb. 26-3.
Nawn, Tom—Victoria, N. Y., Feb. 26-3.
Naynon, Rosa—Nouveau Cirque, Reikingfores, Finland, 1-31.
Neff and Miller—Reading, Pa., Feb. 26-3.
Neleta, Mlle.—Howard, Boston, Feb. 26-3.
Nena and Nina—International, Chgo., Feb. 26-3.
Newman, Joseph—Orph., New Orleans, Feb. 25-4.
NIBLO, FRED—Poll's, New Haven, Conn., Feb. 26-3, Orph., Reading, Pa., 5-10.
Nina Morris and Co.—Prospect, Cleveland, Feb. 26-3.
Nobles, Milton and Dolly—H. and B., Bklyn., Feb. 26-3.
North, Bobby—Keith's, Providence, Feb. 26-3.
NORTON, MISS, AND PAUL NICHOLSON—Howard, Boston, Feb. 26-3, H. and B., Bklyn., 5-10.
Norworth, Jack—Orph., Reading, Pa., Feb. 26-3, Amphion, Bklyn., 5-10.
Nye, Ned—Poll's, New Haven, Conn., Feb. 26-3.
O'Brien and Buckley—Pastor's, N. Y., Feb. 26-3.
O'Day, Billy—Kewanee, La., Feb. 26-3.
Ogden, Helen—Rialto, Elmira, N. Y., Feb. 26-3.
O'Kabe Jap Troupe—Majestic, Chgo., Feb. 26-3.
Ora, Lingdell Signor—Temple, Detroit, Feb. 26-3.
Orpheus Comedy Four—Kernan's, Balto., Feb. 26-3.
Ortaneys, The—Keith's, Boston, Feb. 26-3.
Otto Brothers—Temple, Detroit, Mich., Feb. 26-3.
Owen, Mr. and Mrs.—Poll's, Bridgeport, Conn., Feb. 26-3.
Parish, Bijou—Bijou, Jackson, Mich., Feb. 26-3.
Parros Brothers—Proctor's 23d St., Feb. 26-3.
Patrice—Hathaway's, Bedford, Mass., Feb. 26-3.
Patty Brothers—Hathaway's, New Bedford, Mass., Feb. 26-3.
Pekin Zouaves—G. O. H., Memphis, Feb. 25-3, Orph., New Orleans, 4-10.
Pelot, Fred and Annie—Orph., Salt Lake City, Feb. 26-3.
Petching Brothers—Keith's, N. Y., Feb. 26-3.
Peters, Phil and Nellie—Prospect, Cleveland, Feb. 26-3.
Petching Brothers—Keith's, N. Y., Feb. 26-3.
Philbrooks and Reynolds—Pastor's, N. Y., Feb. 26-3.
Picchiani Sisters, Seven—Orph., Bklyn., Feb. 26-3.
Pierce, Alice—Shea's, Toronto, Feb. 26-3.
Pierce and Maizee—Empire, Johannesburg, South Africa, 12-April 16.
Pierce and Opp—Poll's, Bridgeport, Conn., Feb. 26-3.
Pinscuffe—Hopkins', Louisville, Feb. 26-3.
Pongo, Leo—H. and B., Bklyn., Feb. 26-3.
Post and Russell—Keith's, Boston, Feb. 26-3.
Potter and Harris—Bijou, Port Huron, Mich., Feb. 26-3.
Poulter, Edw—Park, Hannibal, Mo., Feb. 26-3.
Powers, Mr. and Mrs. John T.—Majestic, Dallas, Tex., Feb. 26-3.
Powers and Theobald Family—Orph., Springfield, O., Feb. 26-3.
Powers' Elephants—Hippodrome, N. Y., Feb. 26-3.
Prelle's Dogs—Proctor's, Newark, Feb. 26-3.
Probst—Majestic, Chgo., Feb. 26-3.
Quigley Brothers—Grand, Pittsburgh, Feb. 26-3.
Quinlan and Mack—Keith's, Prov., Feb. 26-3.
Rackett and Hazard—Grand, Gravesend, Eng., Feb. 26-3, Grand, Bolton, 5-10.
Radford and Valentine—Alhambra, Paris, France, 1-31.
Rastus and Banks—Tivoli, Barrow, Eng., Feb. 26-3, Tivoli, Leeds, 5-10, Hipp., Brighton, 12-17.
Rawson and June—Majestic, Chgo., Feb. 26-3.
Ray and Colimer—Proctor's 23d St., Feb. 26-3.
Raymond and Caverly—H. and B., Bklyn., Feb. 26-3.
Rayno's Bull Dogs—Altoona, Pa., Feb. 26-3, Wilkes-Barre, Pa., 5-10.
Reded and Hadley—Lyric, Lincoln, Neb., Feb. 26-3.
Reed's Bull Terriers—Howard, Boston, Feb. 26-3.
Reeds, Musical—Earl, Pueblo, Col., Feb. 26-3.
Red Raven Cadets—Fall River, Mass., Feb. 26-3.
Reiff Brothers—Shea's, Toronto, Feb. 26-3.
Reimer, Helen—Empire, Hoboken, Feb. 26-3.
Reno and Richards—Victoria, N. Y., Feb. 26-3.
Rentfrow and Jansen—Family, Butte, Mont., Feb. 26-3.
Rialto Quartette—Portland, Ore., Feb. 26-4, Astoria 5-10.
Ricconbano's Horses—Empire, Hoboken, Feb. 26-4.
Rice Brothers—Proctor's, Newark, Feb. 26-3.
Rice and Cady—Orph., Omaha, Feb. 25-3, Orph., Kansas City, 4-10.
Rice and Cohen—Kernan's, Balto., Feb. 26-3.
Rice and Edwards—Enson's, Chgo., Feb. 26-3.
Rice, Fanny—Olympic, Chgo., Feb. 26-3.
Rice and Prevost—Hathaway's, Lowell, Mass., Feb. 26-3.
Richardson, Lavender—Novelty, Stockton, Cal., Feb. 26-3.
Richardson and Chapple—Wellman, Ia., Feb. 26-28, Lone Tree March 1-3.
Richmond, Virginia—Portland, Ore., Feb. 26-4, Astoria 5-10.
Rigo—Alhambra, N. Y., Feb. 26-3.
Rinaldos, The—San Jose, Guatemala, Central America, Dec. 25—indefinite.
Robinson, Ethel—Amphion, Bklyn., Feb. 26-3.
Rooney and Bent—Gotham, Bklyn., Feb. 26-3.
Rooney, Kate—Howard, Boston, Feb. 26-3.
Rooneys, The—H. and B., Bklyn., Feb. 26-3.
Rosaire and Doretto—Temple, Detroit, Feb. 26-3.
Ross and Lewis—Hippodrome, Margate, Eng., Feb. 26-3, Empire, Dudley, 5-10, Stoll Tour, 12-30.
Royal Musical Five—Keeney's, Bklyn., Feb. 26-3.
Russell and Dunbar—Bijou, Marquette, Mich., Feb. 25-3, Bijou, Ishpeming, 5-10.
Russell, Phil and Carrie—Grand, Hamilton, O., Feb. 26-3.
Russell and St. Clair—Lyric, Joplin, Mo., Feb. 26-3.
RYAN, THOMAS J., AND MARY RICHFIELD—Keith's, Prov., Feb. 26-3, Park, Worcester, 5-10.
SABEL, JOSEPHINE—Empire, Hackney, Eng., Feb. 26-3, Empire, Holloway, 5-10, Empire, New Cross, Eng., 12-17.
Salerno—Alhambra, N. Y., Feb. 26-3.
Salvaggis, Four—Shea's Buffalo, Feb. 26-3.
Samuels, M.—Crystal, Logansport, Ind., Feb. 26-3.
Sanford and Darlington—G. O. H., Carbondale, Pa., Feb. 26-3.
Santell, Great—Topeka, Kan., Feb. 26-3.
Sauna—Keith's, Boston, Feb. 26-3.
Savoys, The—Unique, Superior, Wis., Feb. 26-3.
Schepp's Dogs and Ponies—Detroit, Feb. 26-3.
Scipio, Argenanti, Trio—Columbia, Cincinnati, Feb. 26-3.
Scrantons, The—Bijou, Marquette, Mich., Feb. 26-3.
Sears—Bennett's, St. Thomas, Ont., Feb. 26-3.
Seasons, Four—Alhambra, N. Y., Feb. 26-3.
Seldons, Three—Orph., Feb. 26-3.
Semon, Charles F.—Pastor's, N. Y., Feb. 26-3, Gotham, Bklyn, 5-10.
Seymour and Hill—Portland, Portland, Me., Feb. 26-3.
Seymour's Comedy Dogs—Bijou, Elmira, Feb. 26-3.
Shaw and Blake—Bon Ton, Phila., Feb. 26-3.
Sherman and De Forrest—Orph., 'Frisco, Feb. 25-10.
Shorty and Lillian De Witt—Proctor's 125th St., Feb. 26-3.
Short and Shorty—Fulton O. H., Lancaster, Pa., Feb. 26-3, O. H., Easton, Pa., 5-10.
Simon and Gardner—Alhambra, N. Y., Feb. 26-3.
Simpson, Cheridah—Proctor's 23d St., Feb. 26-3.
Slapoffski, Mme.—Shea's, Buffalo, Feb. 26-3.
Smiths, Aerial—Howard, Boston, Feb. 26-3.
Sloan, Blanche—Gotham, Bklyn, Feb. 26-3.
Smith, Max—Prospect, Cleveland, Feb. 26-3.
Smith, Peter J.—Grand, Grand Rapids, Mich., Feb. 26-3.
Smirl and Kessner—Imperial, Bklyn., Feb. 26-3.
SNYDER AND BUCKLEY—Orph., Minneapolis, Feb. 26-10.
Singh, Omar—Proctor's 58th St., Feb. 26-3.
Snyder, Bud—Keith's, Boston, Feb. 26-3.
Simon, Louis A.—Alhambra, N. Y., Feb. 26-3.
Sousa, Mlle.—Portland, Me., Feb. 26-3.
Sommers and Winter—Lyric, Cleveland, Feb. 26-3.
Somer and Law—Savoy, Fall River, Mass., Feb. 26-3, Colonial, Lawrence, Mass., 5-10.
Speranza's Lady Fencers—Pastor's, N. Y., Feb. 26-3.
Spiller and Pittman—Olympic, Chgo., Feb. 26-3.
Spissell Brothers and Mack—Proctor's 58th St., Feb. 26-3, Proctor's 23d St., 5-10.
Spook Minstrels—Victoria, N. Y., Feb. 26-3.
Stahl, Rose—Shea's, Buffalo, Feb. 26-3, Shea's, Toronto, Can., 5-10.
Staley and Birbeck—Chase's, Wash., Feb. 26-3.
Stanford, Billy—Salem, Mass., Feb. 26-3.
Stebbins, 8—Majestic, Chgo., Feb. 26-3.
Stein, Eretto—Salon, Elberfield, Germany, 1-15, Apollo, Cologne, 16-31.
Stephens, Balancing—Keith's, Phila., Feb. 26-3.
Stevens, Edward—Olympic, Chgo., Feb. 26-3.
St. Julian—9th and Arch, Phila., Feb. 26-3.
Stirk and Lou Dan—Circo Payret, Havana, Cuba, Feb. 26-3.
Stork Trio—Bijou, Oshkosh, Wis., Feb. 26-3.
Strakosch, Avery—Hopkins', Louisville, Feb. 26-3.
Sullivan and Pasquelena—Orph., Denver, Feb. 26-3.
Sunny South—Reading, Pa., Feb. 26-3.
Sutfin Brothers—Haymarket, Chgo., Feb. 26-3.
Sweet, Charles—Majestic, Chgo., Feb. 26-3.
Tannen, Julius—Victoria, N. Y., Feb. 26-3.
Tasmanian Troupe—Havana, Cuba, Feb. 26-3.
Tates, Harry—Shea's, Toronto, Feb. 26-3.
Tessler, William—Orrin Brothers, Mexico, Mex., Feb. 26-3.
Texakana and Walby—Keith's, Phila., Feb. 26-3.
Texanna Sisters—Bijou, Kalamazoo, Mich., Feb. 26-3.
Thompson and Videco—Keith's, Phila., Feb. 26-3.
Tobin Sisters—Proctor's, Albany, Feb. 26-3.
Torbay—Gotham, Bklyn., Feb. 26-3.
Toto—Shea's, Buffalo, Feb. 26-3.
Tracey, Kitty—Proctor's, Albany, Feb. 26-3.
Treloar—Pastor's, N. Y., Feb. 26-3.
Travollo—Shea's, Buffalo, Feb. 26-3.
Ty-Bell Sisters—Orrin Brothers, Mexico, Mex., Feb. 26-3.
Valmore and Horton—Alhambra, Paris, France, Feb. 26-3.
Van, Billy—Empire, Paterson, N. J., Feb. 26-3, Empire, Hoboken, 5-10.
Van and Alden—Mohawk, Schenectady, N. Y., Feb. 26-3.
Vance, Clarice—Orph., Bklyn., Feb. 26-3.
Vassar Girls—Duckstader's, Wilmington, Del., Feb. 26-3.
Vernon—Hopkins', Memphis, Feb. 26-3.
Vernon Troupe—Orph., Denver, Col., Feb. 26-3.
Victoria, Vesta—Colonial, N. Y., Feb. 26-3.
Victor's Band—Poll's, Bridgeport, Conn., Feb. 26-3.
Village Choir—Auditorium, Lynn, Mass., Feb. 26-3, Fall River 5-10.
Von Biene, Auguste—H. and B., Bklyn., Feb. 26-3.
Walker and Magill—G. O. H., Hazleton, Pa., Feb. 26-3, G. O. H., Carbondale, Pa., 5-10.
Washer Brothers—Crystal, Frankfort, Ind., Feb. 26-3.
Waterbury Brothers and Tenny—Keith's, Providence, Feb. 26-3.
Watson's Farmyard—Keith's, N. Y., Feb. 26-3.
Watson, Hutchings and Edwards—Orph., Kansas City, Feb. 26-3.
Watson and Morrisey—Orph., New Orleans, Feb. 26-3.
Watson, Sam—Keith's, N. Y., Feb. 26-3.
Weavers, The—Keith's, Boston, Feb. 26-3.
Welch, Joe—Gotham, Bklyn., Feb. 26-3.
Welsh, Charles and Jennie—Crystal, Frankfort, Ind., Feb. 26-3.
Welch, James A. and Cecelia—Lyric, Fort Dodge, Ia., Feb. 26-3.
Welsh, Lem—Manitowoc, Wis., Feb. 26-3.
Welson, Max—Proctor's, Albany, Feb. 26-3.
Westcott, Eva—Columbia, St. Louis, Feb. 26-4, Haymarket, Chgo., 5-11.
Weston, Al. D.—Orph., Springfield, O., Feb. 26-3.
Westons, Three—Columbia, Cincinnati, Feb. 26-3.
Whalen and West—Stoll Tour, Eng., Feb. 26-31.
Wetherbee and Ruffner—9th and Arch, Phila., Feb. 26-3.
Wilbur, Oliver—Crystal, Detroit—indefinite.
WILDER, MARSHALL P.—Orph., Denver, Feb. 26-3.
Wills and Hassan—Proctor's, Newark, Feb. 26-3.
Will, Fred S.—Orph., Springfield, O., Feb. 26-3.
Williams, Bernard—Keith's, Phila., Feb. 26-3.
Williams, Gus—Columbia, Cincinnati, Feb. 26-3.
Williams and Gordon—Ben's, Escanaba, Wis., Feb. 26-3.
Williams and Melburn—Park, Elkhard, Ind., Feb. 26-3, Pastor's, N. Y., 5-10.
Williams, Mr. and Mrs.—Olympic, Chgo., Feb. 26-3.
Wilson, Lizzie N.—Majestic, Hot Springs, Ark., Feb. 26-3.
Wilsons, The—Atlantic Garden, N. Y., Feb. 26-3.
Wilson Trio—Hopkins', Memphis, Feb. 26-3.
Wiltons, The—Keith's, Phila., Feb. 26-3.
Winter, Winona—Orph., Minneapolis, Feb. 26-3.
Wilson and May—Howard, Boston, Feb. 26-3.
Wingate, Robert—Lyric, Cleveland, Feb. 26-3.
Wood and Ray—Proctor's 23d St., Feb. 26-3, Gotham, Bklyn., 5-10.
Wood Brothers—Peekskill, N. Y., Feb. 26-3.
Wood, Milt—Chase's, Wash., Feb. 26-3.
Woodron, Frederick—Kansas City, Feb. 26-3.
Woodward, George and May—Columbia, St. Louis, Feb. 26-3.
Wordette, Estelle—Orph., New Orleans, Feb. 26-3.
World and Kingston—Hopkins', Louisville, Feb. 26-3, Hopkins', Memphis, Tenn., 4-10.
Wormser, Tots—Lincoln, Neb., Feb. 26-3.
Wormwood's Bear and Dog—Cook's, Rochester, N. Y., Feb. 26-3.
Wormwood's Monkeys—Hippodrome, N. Y., Feb. 26-3.
Wotpert Trio—Kernan's, Balto., Feb. 26-3.
Yeager and Yeager—Wintergarten, Berlin, Germany, 1-31.
Yeoman, George—Crystal, Detroit, Feb. 26-3.
Young, Tot—Bennett's, London, Can., Feb. 26-3.
Zamora—Darling, Gloversville, N. Y., Feb. 26-3.
Zeller Trio—Bijou, Marinette, Wis., Feb. 26-3.
Zenoz, Great—Bennett's, London, Can., Feb. 26-3.
Zeno, Jordan and Zeno—Fillis, Cape Town, South Africa, Jan. 29-March 31.
Zimmer, John—Hopkins', Memphis, Feb. 26-3.
Zimmerman, Willy—Hopkins' Louisville, Feb. 26-3.
Zinelle and Bontelle—Keeney's, Bklyn., 19-24.
Zingari Trio—International, Chgo., Feb. 26-3.
Ziska and King—Hathaway's, New Bedford, Feb. 26-3.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BUNCH OF KEYS (Gus Bothner, mgr.): Adrian, Mich., Feb. 27, Hillsdale 28, Battle Creek March 1, Lansing 2, Bay City 3.

A CROWN OF THORNS (Phil Hunt, mgr.): New Haven, Conn., Feb. 26-28, New Brunswick, N. J., March 1, Perth Amboy 2, Plainfield 3, Stroudsburg, Pa., 5, Bangor 6, Slatington 7, Reading 8-10.

A DESPERATE CHANCE (Bert Howard, mgr.): New York City, Feb. 26-March 3.

A FOXY TRAMP (F. E. Johnson, mgr.): Pt. Allegheny, Pa., Feb. 27, Condersport 28, Galeton March 1, Lewisburg 2, Bloomsburg 3, Nanticoke 5, Berwick 6, Plymouth 7, Mount Carmel 8, Shamokin 9, Shenandoah 10.

A HOMESPUN HEART (Frank G. King, mgr.): King City, Mo., 27, Stanberry 28, Bethany March 1, McFall 2, Jamesport 3, Gallatin 5, Summer 6, Brunswick 7, Salisbury 8, New Franklin 9, Moberly 10.

A LITTLE OUTCAST (E. J. Carpenter's): Beloit, Wis., Feb. 27, Janesville 28, Watertown March 2, Fond du Lac 3, Sheboygan 4, Manitowoc 5, Kaukauna 7, Green Bay 8, Marinette 9, Iron Mountain 10.

A MESSAGE FROM MARS (A. L. Rheinstrom, mgr.): Hazelton, Pa., Feb. 27, Pittston 28, Wilkes-Barre March 1, Carbondale 2, Scranton 3.

A MILLIONAIRE TRAMP (Fred C. Thomas, mgr.): Akron, O., Feb. 27, Barberton 28, Mansfield March 1, Mt. Vernon 2, Newark 3, Coshocton 5, Uhrichsville 6, Crooksville 7, Columbus 8-10, Fort Wayne, Ind., 11.

A PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Bonne Terre, Mo., Feb. 27, Flat River 28, Farmington March 1, Fredericktown 2, Charleston 3, Sikeston 5, Cape Girardeau 6, Jonesboro, Ark., 7, Paragould 8, Mariana 9, Newport 10.

A RABBIT'S FOOT (Pat Chappelle, mgr.): Jacksonville, Fla., Jan. 22-April 2.

A RACE FOR LIFE (P. H. Sullivan Amusement co., mgrs.): Wilmington, Del., Feb. 26-28, Camden, N. J., March 1-3, Paterson 4-7, Trenton 8-10.

A ROYAL SLAVE (West: Gordon and Bennett, props.; E. T. Stetson, mgr.): Tulsa, I. T., Feb. 27, Muscogee 28, Chelsea March 1, Fort Gibson 2, Tulequah 3, Webb City, Mo., 4, Carthage 5, Mosha 6, Aurora 7, Springfield 8, Clinton 9, Sedalia 10.

A ROYAL SLAVE (North: Gordon and Bennett, props.; Fred Miller, mgr.): Kirksville, Ia., Feb. 27, Trenton 28, Kebeka March 1, Monroe 2, Centralia 6, Marshall 10.

A ROYAL SLAVE (East: Gordon and Bennett, props.; C. W. Roberts, mgr.): Oliphant, Pa., Feb. 27, Carbondale 28, Port Jervis, N. Y., March 1, Ellenville 2, Middletown 3, Walden 4, Walton 6, Oneonta 7, Mechanicsville 8, Corinth 9, Saratoga Springs 10.

A STRUGGLE FOR GOLD (Woods and Thompson, mgrs.): Clarendon, Ark., Feb. 27, Newport 28, Batesville March 1, Beebe 2, Hot Springs 3, Morrilton 5, Fort Smith 6, Fayetteville 7, Joplin, Mo., 8, Nevada 9, Springfield 11.

AN ARISTOCRATIC TRAMP (B; S. R. Lester, mgr.): Stillwater, Minn., Feb. 27, Anoka 28, Princeton March 1, Sauk Centre 2, Little Falls 3, St. Cloud 4, Willmar 5, Granite Falls 6, Appleton 7, Montevideo 8, Tracy 9, Pipestone 10.

AN ARISTOCRATIC TRAMP (A; Harry A. Murray, mgr.): Carlisle, Pa., Feb. 27, Columbia 28, Bethlehem March 1, York 2, Coatesville 3, Camden, N. J., 5-7, Wilmington, Del., 8-10.

ACROSS THE PACIFIC (C. E. Blaney Amusement Co., mgrs.): Newark, N. J., Feb. 26-March 3.

ADAMS, MAUDE: New York city Nov. 2—indefinite.

ALDRICH, CHARLES T. (A. H. Woods, mgr.): New Haven, Conn., Feb. 26-28, New York city March 5-10.

ALLEN, VIOLA (Charles W. Allen, mgr.): Brooklyn, N. Y., Feb. 26-March 3, Poughkeepsie 5, Schenectady 6, Binghampton 7, Elmira 8, Williamsport, Pa., 9, Connellsville 10.

ANGLIN, MARGARET: Pittsburg, Pa., Feb. 26-March 3, Cleveland, O., 5-10.

ARIZONA (David J. Ramage, mgr.): Louisville, Ky., Feb. 26-March 3, Indianapolis, Ind., 5-17, Terre Haute 8, Mattoon, Ill., 9, Champaign 10, Springfield 11, Danville 12.

AS TOLD IN THE HILLS (W. R. Mann, mgr.): McKeesport, Pa., Feb. 26-27, Johnstown March 1, Shamokin 3, Ashland 5, Mahanoy City 6, Minersville 7, Lansford 8, Royersford 9, Phoenixville 10.

AT CRIPPLE CREEK (R. J. Carpenter's): Los Angeles, Feb. 25-March 4.

AT PINEY RIDGE (M. O. Higgins, mgr.): Philadelphia, Pa., Feb. 26-March 3, Scranton 8-10.

BARRYMORE, ETHEL: New York city Dec. 25-March 3.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14—indefinite.

BEDFORD'S HOPE (Frederick Kimball, mgr.): New York city Jan. 15—indefinite.

BELL, DIGBY: Montreal, Can., Feb. 26-March 3.

BELLEW, KYRLE (Leibler and Co., mgrs.): St. Joseph, Mo., Feb. 28, Omaha, Neb., March 2, 3.

BEN HUR: Terre Haute, Ind., Feb. 26-28.

BERNHARDT, MADAM SARAH (Shubert Brothers, mgrs.): St. Louis, Mo., March 1-3.

BIG HEARTED JIM (Klimt and Gazzolo, props.; Frank Gazzolo, mgr.): Baltimore, Md., Feb. 26-March 3.

BLANEY, HARRY CLAY (W. W. Woolfolk, mgr.): New York city Feb. 26-March 3.

BLUE GRASS: Philadelphia, Pa., March 5-10.

BROWN OF HARVARD (Henry Miller, mgr.): New York city Feb. 26—indefinite.

BUHLER, C. H. (Kent and King, mgrs.): Freeland, Pa., Feb. 27, Beaver Meadows 28.

BUSY IZZY'S VACATION (H. U. Heeman, mgr.): Pittsburg, Pa., Feb. 26-March 3, Baltimore, Md., 5-10.

CARTER, MRS. LESLIE (David Belasco, mgr.): Boston, Mass., March 5—indefinite.

CHECKERS (Cornelius Gardiner, mgr.): Chicago, Ill., Feb. 26-March 3.

CHILD SLAVES OF NEW YORK: New York city Feb. 26-March 3.

CHINATOWN CHARLIE (A. H. Woods, mgr.): Hoboken, N. J., March 1-3, New York city 5-10.

CONFESSIONS OF A WIFE (A. H. Woods, mgr.): New York city Feb. 26-March 3, Washington, D. C., 5-10.

CORCORAN, JANE (Alston and Baxter, mgrs.): Jacksonville, Ill., Feb. 27, Springfield 28, Decatur March 1, Danville 2, Adrian, Mich., 3, Chatham, Ont., 5, Stratford 6, Guelph 7, Brantford 8, St. Catherines 9, Hamilton 10.

CRANE, WILLIAM H.: Boston, Mass., Feb. 19-March 3.

CUSTER'S LAST FIGHT (Frank E. Rhodes, mgr.): Toronto, Can., Feb. 26-March 3, Rochester, N. Y., 5-7, Syracuse 8-10.

DAD'S BEST GIRL (Conway and Binning, mgrs.): Homer, N. Y., Feb. 27, McGraw 28, Freeville March 1, Groton 2, Ithaca 3.

DALY, ARNOLD (Shubert Brothers, mgrs.): Chicago, Ill., Feb. 25-March 10.

DANGERS OF WORKING GIRLS (A. H. Woods, mgr.): Chicago, Ill., Feb. 25-March 3, St. Louis, Mo., 4-10.

DESERTED AT THE ALTAR (Richard R. Fisher, mgr.): Slatington, Pa., Feb. 26, Lansford 27, Pittston 28, Shenandoah March 1, Shamokin 2, Mount Carmel 3, Harrisburg 5, Lebanon 8, Norristown 9, Plainfield, N. J., 10.

DIXEY, HENRY E. (W. N. Lawrence, mgr.): Cleveland, O., Feb. 26-March 3.

DORA THORNE (B; Rowland and Clifford, props.; D. G. Hartman, mgr.): Parsons, W. Va., Feb. 27, Elkins 28, Hinton March 2, Bluefield 3, Pulaski, Va., 6, Roanoke 7, Martinsville 8, Lynchburg 10.

DORA THORNE (C; Rowland and Clifford, props.): Clifton, Ariz., Feb. 27, Morenci 28, Douglas, March 1, Bisbee 2, Tombstone 3, Benson 5, Tucson 6, Temple 7, Mesa 8, Phoenix 9, Prescott 10.

DORA THORNE (D; Rowland and Clifford, props.; L. E. Pond, mgr.): Waukomis, Okla., Feb. 27, Enid 28, Perry March 1, Ponca 2, Blackwell 3, Pond Creek 5, O'Keene 6, Watonga 7, Geary 8, Anadarko 9, Chickasha 10.

DORA THORNE (E; Rowland and Clifford, props.; W. T. Gaskell, mgr.): Florence, Kan., Feb. 27, Strong 28, Emporia March 1, Marion 2, Wichita 3, Burlingame 5, Bolton 6, Horton 7, Frankfort 8, Blue Rapids 9, Hiawatha 10.

DORE, JANE (Joseph King, mgr.): Charlotte, Mich., Feb. 27.

D'ORSAY, LAWRANCE: New York city March 5—indefinite.

DREW, JOHN (Charles Frohman, mgr.): St. Louis, Mo., Feb. 26-March 3.

EAST LYNNE (Beecher and Stanley's; W. J. McDonald, mgr.): Ada, I. T., Feb. 27, Tecumseh, Okla., 28.

EBEN HOLDEN (Willard and Horton, mgrs.): Potsdam, N. Y., Feb. 27, Canton 28, Lowville March 1, Little Falls 2, Utica 3, Amsterdam 5, Granville 7, Greenwich 8, Bennington, Vt., 9, Rutland 10.

EMERY, EDWIN T. (C; E. Cook, mgr.): Meridian, Miss., Feb. 27, Jackson 28, Selma, Ala., March 1, Montgomery 2, Anniston 3, Birmingham 5, Rome, Ga., 6, Atlanta 7-9.

FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Cincinnati, O., Feb. 25-March 3, Dayton 5-7, Toledo 8-10.

FAUST (Porter J. White's; Giza Verne, mgr.): Bucyrus, O., Feb. 27, Marion 28, Crestline March 1, Ottawa 2, Findlay 3, Chicago Junction 5, Bellevue 6, Upper Sandusky 7, Wapakoneta 8, Bellefontaine 9, Springfield 10.

FAVERSHAM, WILLIAM (Liebler and Co., mgrs.): New York city Oct. 23—indefinite.

FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, mgr.): Galesburg, Ill., Feb. 27, Rock Island 28, Davenport, Ia., March 1, Burlington 2, Quincy, Ill., 3.

FRANKENFIELD, LAURA (Leon A. Gilson, mgr.): Prosser, Wash., Feb. 27, Victoria, B. C., March 2, Vancouver 3, New Westminster 5, Blaine, Wash., 6, Bellingham 7, Everett 8, Tacoma 9, Olympia 10.

GALLATIN, ALBERTA (Sweely, Shipman and Co., mgrs.): Fort Collins, Col., March 2, Greely 3, Cheyenne, Wyo., 5, Laramie 6, Rawlins 7, Rock Springs 8, Pocatello, Ida., 9, Boise City 10.

GALLOPS: New York city Feb. 12—indefinite.

GEORGE, GRACE (William A. Brady, mgr.): Clinton, Ia., Feb. 27, Peoria, Ill., March 1, Bloomington 2, Springfield 3, St. Louis, Mo., 5-10.

GILLETTE, WILLIAM: Philadelphia, Pa., Feb. 19-March 3.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Cincinnati, O., Feb. 25-March 3, Louisville, Ky., 5-10.

GILMORE, PAUL (Jules Murry, mgr.): Leadville, Colo., Feb. 27, Grand Junction 28, Salt Lake City, U., March 1-3.

GIRL OF THE STREETS (Decker and Veronee, props.; Geo. F. Driscoll, mgr.): Petersboro, Can., Feb. 27, Brantford 28, London March 1, Hamilton 2, 3, Montreal 5-10.

GRAPEWIN, CHARLES E.: Hamilton, Can., Feb. 27, 28, St. Catherines March 1, London 2, St. Thomas 3.

GREET, BEN: Chicago, Ill., Feb. 26-March 10.

GRIFFITH, JOHN: Ardmore, I. T., Feb. 27, Norman, Okla., 28, Oklahoma City March 1, Enid 2, Guthrie 3, Shawnee 5, South McAlester, I. T., 6, Muskogee 7, Fayetteville, Ark., 8, Fort Smith, 9, Springfield, Mo., 10.

HALL, HOWARD (Henry Pierson, mgr.): Philadelphia, Pa., Feb. 26-March 3, Newark, N. J., 5-10.

HAMILTON, FLORENCE (Garland Gaden, mgr.): Middletown, N. Y., Feb. 27, Easton, Pa., 28, Allentown March 1, Reading 2, York 3, Plainfield, N. J., 5, Elizabeth 6, Atlantic City 7, Asbury Park 8, Paterson 9, 10.

HARRIGAN, EDWARD: Brooklyn, N. Y., Feb. 26-March 3, Baltimore, Md., 5-10.

HENDRICKS, BEN (Wm. Gray, mgr.): Madera, Cal., Feb. 28, Modesto March 1, Lodi 2, Stockton 3, San Jose 4, 5, Watsonville 6, Monterey 7, Santa Cruz 9, Oakland 10.

HER ONLY SIN: Kokomo, Ind., Feb. 27, Peru 28, Wabash March 1, Huntington 2, Logansport 3.

HIS FATHER'S SIN (Jed Carlton, mgr.): Montezuma, Ia., Feb. 27, Deep River 28, Williamsburg March 1, Washington 2, Ottumwa 3, Batavia 5, Fairfield 6, Eldon 8, Keosauqua 9, Farmington 12.

HITCHCOCK, RAYMOND (The Galloper: Henry W. Savage, mgr.): New York city Jan 22—indefinite.

HOOLIGAN IN NEW YORK (France and Brown, props.): Pendleton, Ore., Feb. 27, Baker City 28, Weiser, Ida., March 1, Boise City 2, Pocatello 3, Ogden, U., 4, Grand Junction, Col., 5, Aspen 6, Pueblo 8, Rocky Ford 9, Colorado Spring 10.

HOOLIGAN'S TROUBLES (Arthur J. Aylesworth, prop. and mgr.): Sterling, Col., Feb. 27, Ogallala, Neb., 28, North Platte March 1, Lexington 2, Kearney 3, Hastings 5, Fairmont 6, York 7, Grand Island 8, Central City 9, Columbus 10, Schuyler 12.

HOW BAXTER BUTTED IN (Vance and Sullivan Co., mgrs.): Philadelphia, Pa., Feb. 26-March 3, Newark, N. J., 5-10.

HUMAN HEARTS (Western: Wm. Franklin Riley, mgr.): Portland, Ore., Feb. 25-March 3, The Dalles 5, La Grand 6, Baker City 7, Weiser, Ida., 8, Boise City 9, Pocatello 10.

IN A WOMAN'S POWER: Rochester, Pa., Feb. 27, McKeesport March 1-3.

IN OLD KENTUCKY (A. W. Dingwall, mgr.): Washington, D. C., Feb. 26-March 3.

IRWIN, MAY: Boston, Mass., Feb. 26-March 10.

JEFFERSONS, THE: Saginaw, Mich., Feb. 27, Bay City 28.

JEFFREYS, ELLIS: New York city Jan. 22-March 3.

JERRY FROM KERRY (Patten and Perry, mgrs.): Phoenix, Ariz., Feb. 27, Tucson 28, Bisbee March 1, Douglass 2.

JULIE BON BON: New York city—indefinite.

KALICH, BERTHA (Harrison Grey Fiske, mgr.): Washington, D. C., Feb. 26-March 3, Brooklyn, N. Y., 5-10.

KERRY GOW (Kenney and Westfall, mgrs.): Sioux Falls, S. D., Feb. 27, Sioux City, Ia., 28, Omaha, Neb., March 1-3.

KNOTT, ROSELLE (Sweely, Shipman and Co., mgrs.): Marion, Ind., March 2, Kokomo 3, Logansport 5, Peru 6, Huntington 7, Fort Wayne 8, La Port 10, Hammond 11, Valparaiso 12.

LACKAYE, WILTON (Wm. A. Brady, mgr.): Pittsburgh, Pa., Feb. 26-March 3, Parkersburg, W. Va., 5, Charlestown 6, Lynchburg, Va., 7, Newport News 8, Norfolk 9, Richmond 10.

LEWIS, J. C. (W. A. Junker, mgr.): Palatka, Fla., Feb. 27, St. Augustine 28, Jacksonville March 1, Waycross, Ga., 2, Brunswick 3.

LORAINE, ROBERT: New York city, Feb. 26-March 3.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Louisville, Ky., Feb. 27-March 3.

LURED FROM HOME (A. H. Woods, mgr.): Omaha, Neb., Feb. 27, 28, Des Moines March 1-3, Chicago, Ill., 4-17.

LYMAN TWINS (Lyman Bros., mgrs.): Hickory, N. C., Feb. 27, Asheville 28, Spartanburg, S. C., March 1, Greenville 2, Anderson 3, Athens, Ga., 5, Rome 6, Huntsville, Ala., 8, Fayetteville, Tenn., 9, Columbia 10, New Decatur, Ala., 12.

MACK, ANDREW: Pittsburg, Pa., Feb. 26-March 3.

MANSFIELD, RICHARD: Buffalo, N. Y., Feb. 26-28.

MANTELL, ROBERT B. (Wm. A. Brady, mgr.): Chicago, Ill., Feb. 26—indefinite.

MARCHING THRO' GEORGIA: Chicago, Ill., Feb. 26-March 3.

MELVILLE, ROSE (J. R. Stirling, mgr.): Dayton, O., Feb. 26-28, Hamilton March 1, Middletown 2, Springfield 3, Columbus 5-10.

MIZPAH: Boston, Mass., Feb. 12-March 3.

MODJESKA (Jules Murry, mgr.): Topeka, Kan., Feb. 28, Wichita March 2, Oklahoma City 3, Dallas, Tex., 5, Fort Worth 6, Waco 7, Austin 8.

MORTIMER, LILLIAN (No Mother to Guide Her; Decker and Veronee, mgrs.): Trenton, N. J., March 1-3, Brooklyn, N. Y., 5-10.

MR. HOPKINSON: New York city Feb. 12—indefinite.

MRS. WIGGS OF THE CABBAGE PATCH: Montgomery, Ala., Feb. 27, Selma 28, Birmingham March 1, Atlanta, Ga., 2, 3, Columbus 5, Macon 6, Jacksonville 7, Savannah 8, Charleston, S. C., 9, Augusta 10.

MURPHY, TIM (T. E. Saunders, mgr.): Galveston, Tex., Feb. 27, Houston 28, Beaumont March 1, New Orleans, La., 5-10.

MURRAY AND MACK (Ollie Mack and Joe W. Spears, mgrs.): Chico, Cal., Feb. 27, Red Bluff 28, Redding March 1, Salem, Ore., 3.

MY DIXIE GIRL: Norfolk, Va., 27, 28, Petersburg March 1, Charlottesville 2, Covington 3, Roanoke 5, Chattanooga, Tenn., 6, Birmingham, Ala., 7, Selma 8, Montgomery 9, Meridian, Miss., 10.

MY WIFE'S FAMILY (Eastern: Frank Cooke, mgr.): Du Bois, Pa., Feb. 26, Brockwayville 27, St. Marys 28, Kane March 1, Mt. Jewett 2, Bradford 3.

MY WIFE'S FAMILY (Western: W. McGowan, mgr.): Oakland, Cal., Feb. 27, Fresno 28, Hanford March 1, Visalia 2, Bakersfield 3, Los Angeles 4-10.

NETHERSOLE, OLGA (Louis Nethersole, mgr.): Detroit, Mich., Feb. 26-March 3, Cincinnati, O., 5-10.

NOT LIKE OTHER GIRLS (Frederick Schwartz, mgr.): Greensboro, Ga., Feb. 27, Washington 28, Augusta March 1, Aiken, S. C., 2, Orangeburg 3, Sumpter 5, Fayetteville 6, Sanford 7, Dunn 8, Wilson 9, Mt. Olive 10.

O'HARA, FISKE (Al McLean, mgr.): Washington, D. C., Feb. 26-March 3.

OLCOTT, CHAUNCEY (Augustus Piton, mgr.): Little Rock, Ark., Feb. 27, Memphis, Tenn., 2-8.

OLD ARKANSAW: Osawatomie, Kan., March 1, Paola 2, Pleasanton 5.

ON THE BRIDGE AT MIDNIGHT (Eastern; Klimt and Gazzolo, props.; Fred Walton, mgr.): Newark, O., Feb. 27, Zanesville 28, Cambridge March 1, Steubenville 2, Bellaire 3, Wheeling, W. Va., 5-7, McKeesport, Pa., 8-10.

ON THE BRIDGE AT MIDNIGHT (Western; Klima and Gazzolo, props.; Daniel Reed, mgr.): Pittsburg, Pa., Feb. 26-March 3, Cleveland, O., 5-10.

O'NEILL, JAMES: Americus, Ga., Feb. 27, Macon 28, Atlanta March 1, Knoxville, Tenn., 2, Chattanooga 3, Birmingham, Ala., 5, Selma 6, Columbus 7, Montgomery 8, Pensacola, Fla., 9, Mobile, Ala., 10.

O'NEILL, NANCE (Arthur B. Lotto, mgr.): Yakima, Wash., Feb. 27, Spokane 28, March 1, Helena, Mont., 2, Anaconda 3, Butte 4-6, Jamestown, N. D., 8, Fargo, 9, 10.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Kenton, O., 27, Dayton 28, Wapakoneta March 1, Pestoria 2, St. Marys 3, Portland, Ind., 5, Frankfort 6, Kokomo 7, Peru 8, Elkhart 9, Marion 10.

OVER NIAGARA FALLS (B; L. H. Newcomb, mgr.): Centreville, Ia., Feb. 27, Albia 28, Ottumwa March 1, Fairfield 2, Burlington 3, Davenport 4, Oskaloosa 5, Grinnell 6, Newton 7, Iowa City 8, Rock Island, Ill., 9, Cedar Rapids, Ia., 10.

OVER NIAGARA FALLS (Eastern: Rowland and Clifford, props.; John P. Barrett, mgr.): Galt, Can., Feb. 27, Guelph 28, Berlin March 1, Stratford 2, London 3.

PATTON, W. B. (J. M. Stout, mgr.): Centralia, Ill., Feb. 27, Charleston 28, Mattoon March 1, Terre Haute, Ind., 3, Evansville 4, Linton 5, Bedford 6, Bloomington 7, Columbus 8.

PECK'S BAD BOY: Ypsilanti, Mich., Feb. 27, Hillsdale March 2, Eaton Rapids 3, Lansing 4, Wyandotte 7, Port Huron 8, Flint 9, Saginaw 10.

POWERS, GEORGE A. (William R. Degnan, mgr.): Elkhart, Ind., Feb. 27, Goshen 28, Kendallville March 1, Auburn 2.

QUEEN OF THE CONVICTS (P. H. Sullivan, mgr.): Detroit, Mich., Feb. 25-March 3, Chicago, Ill., 4-17.

QUEEN OF THE HIGHBINDERS (A. H. Woods, mgr.): St. Louis, Mo., Feb. 26-March 3, Kansas City 5-10.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Wilkes-Barre, Pa., Feb. 26-28, Scranton March 1-3, Philadelphia, Pa., 12-17.

ROBERTS, FLORENCE (E. V. Giroux, mgr.): San Francisco, Cal., Feb. 26-March 11.

PALACE HOTEL

$5,000 improvements this year. Thoroughly equipped and modern in all respects. Hotel, Restaurant, Barber Shop and Turkish Bath under one management.

Weekly Rates: Single, $3.50 and up; Double, $4.50 and up. With Private Bath, $7, $8, $9.

101 N. CLARK ST., CHICAGO,

H. B. HUMPHREY, - Proprietor

ROBIN HOOD: Marshall, Tex., Feb. 27, Tyler 28, Texarkana, Ark., March 1, Hot Springs 2.

ROBSON, ELEANOR (Liebler and Co., mgrs.): Philadelphia, Pa., Feb. 26-March 10.

RUDOLPH AND ADOLPH (Alfred Pollock Hamberg, mgr.): Pontiac, Mich., Feb. 27-28.

SEARCHLIGHTS OF NEW YORK: Boston, Mass., Feb. 26-March 3.

SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Ft. Scott, Kan., Feb. 27, Iola 28, Ottawa March 1, Salina 2, Abilene 3, Topeka 4, Junction City 5, Manhattan 6, Marysville 7, Beatrice, Neb., 8, Lincoln 9, 10.

SHEA, THOMAS E. (Olzon and Zimmerman, mgrs.): Minneapolis, Minn., Feb. 25-March 3, Milwaukee, Wis., 4-10.

SHERLOCK HOLMES (Gus Bothner and Robt. Campbell, mgrs.): St. Louis, Mo., Feb. 25-March 3.

SI PLUNKARD (F. W. Junker, mgr.): Palatka, Fla., Feb. 27, St. Augustine 28, Jacksonville March 1, Waycross, Ga., 2, Brunswick 3.

SKINNER, OTIS: New York city Feb. 12—indefinite.

SLAVES OF THE MINE (L. J. Slevin, mgr.): Manhattan, Kan., Feb. 27, Ellsworth 28, Wilson March 1, Hays City 2, Denver, Col., 4-10.

SOTHERN-MARLOWE (Charles Frohman, mgr.): Cincinnati, O., Feb. 26-March 3.

SULLY, DANIEL (William D. Emerson, mgr.): Burlington, N. J., Feb. 27, Bridgeton 28, Trenton March 1, Phoenixville, Pa., 3, Chester 5, Wilmington, Del., 6.

TEN NIGHTS IN A BAR ROOM (Jno. F. Stowe, prop.): Marconi, U., March 1, Mantí 2, Gunnison 3, Richfield 5, Salina 6.

THE ARRIVAL OF KITTY (The C. S. Williams Co., mgrs.): Palmyra, N. Y., Feb. 27, Bath 28, Mt. Morris March 1, Wellsville 2, Salamanca 3, Dunkirk 5, Jamestown 6, Franklin, Pa., 7, Warren 8, Renove 9, Johnsonburg 10.

THE BANKER'S CHILD (Harry Shannon, mgr.): Chickasha, I. T., Feb. 27, Medford, Okla., 28, Peabody, Kan., March 2, Strong City 3, Herington 5, Solomon 6, Minneapolis 7, Delphos 8, Glasco 9, Beloit 10.

THE BURGLAR'S DAUGHTER (Vance and Sullivan, mgrs.): Detroit, Mich., Feb. 25-March 3, Grand Rapids, Mich., 5-10.

THE CLANSMAN (Western: Geo. H. Brennan, mgr.): Kansas City, Mo., Feb. 26-March 3.

THE CLAY BAKER: Norwalk, O., Feb. 27, New Philadelphia 28, Galion March 1, Chicago Junction 2, Delaware 3, Shawnee 5.

THE COLLEGE WIDOW (Eastern; Henry W. Savage, mgr.): Brooklyn, N. Y., Feb. 26-March 3.

THE COLLEGE WIDOW (Western: Henry W. Savage, mgr.): Decatur, Ill., Feb. 27, Bloomington 28.

THE COUNTY CHAIRMAN (Eastern): Philadelphia, Pa., Feb. 26-March 3.

THE COUNTY CHAIRMAN (Western): San Diego, Cal., Feb. 28.

THE DEVIL'S AUCTION: Calais, Me., Feb. 27, Eastport 28.

THE DUKE OF KILLICRANKIE (Archie L. Shepard, mgr.): New Britain, Conn., Feb. 27, Torrington 28, Derby March 1, Riverpoint, R. I., 2, Westerley 3, Woonsocket 5, Attleboro, Mass., 6, Milford 7, Marlboro 8, Lawrence 9.

THE ELEVENTH HOUR (Lincoln J. Carter's): Vincennes, Ind., Feb. 27, Olney 28, Effingham March 1, Mattoon 2, Paris 3.

THE EYE WITNESS (Lincoln J. Carter, mgr.): Camden, N. J., Feb. 26-28; Wilmington, Del., March 1-3.

THE FACTORY GIRL (Chas. E. Blaney, mgr.): Columbus, O., March 1-3, Cincinnati 5-10.

THE FLAMING ARROW (W. F. Jackson, mgr.): Louisville, Ky., Feb. 25-March 3.

THE FUNNY MR. DOOLEY (Fred Rider, mgr.): Hoboken, N. J., Feb. 26-28, Plainfield March 1, Bridgeport, Conn., 2, 3, Philadelphia, Pa., 5-10.

THE HEART OF CHICAGO (Dick French, mgr.): Bloomsburg, Pa., Feb. 27, Plymouth 28, Nanticoke March 1, Milton 2, Williamsport 3, Jersey Shore 5, Port Allegany 7, Johnsonburg 8, Du Bois 10.

THE HEART OF MARYLAND: New York city Feb. 26—indefinite.

THE HOLY CITY (East; Gordon and Bennett, props.; Edward Taylor, mgr.): Concord, N. H., Feb. 27, Lacania 28, Somersworth March 1, Portsmouth 2, Manchester 3, Holyoke, Mass., 5-7, Pittsfield 8, Bennington, Vt., 9, Cohoes, N. Y., 10.

THE HOLY CITY (West; Gordon and Bennett, props.; Henry Blackaller, mgr.): New Castle, Ind., Feb. 27, Connersville 28, Rushville March 1, Lebanon 2, Franklin 3, West Baden 4, Vincennes 5, Flora, Ill., 6, Centralia 7, Auburn 8, Petersburg 9, Winchester 10.

THE HOOSIER GIRL (Gus Cohan, mgr.): Wellston, O., Feb. 27, Athens 28, McArthur March 1, Jackson 2, Chillicothe 3, Washington Court House 5, North Vernon, Ind., 6, Seymour 8, Harrisburg, Ill., 9.

THE HOUSE OF MYSTERY: Montreal, Can., Feb. 26-March 3, New York city 5-10.

THE HOMESEEKERS: St. Joseph, Mo., Feb. 27, 28, Maryville March 1, Shenandoah, Ia., 2, Atlantic 3, Des Moines 4-8.

THE IRISH PAWNBROKERS (Ollie Mack and Joe W. Spears, mgrs.): Wheeling, W. Va., Feb. 26-28, Altoona, Pa., March 3, Reading 5-7, Allentown 8.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Chicago, Ill., Feb. 11-March 3, Toledo, O., 15-17.

THE LION AND THE MOUSE: Chicago, Ill., Feb. 12-March 3.

THE LION AND THE MOUSE: New York city Nov. 20—indefinite.

THE LITTLE GRAY LADY (Maurice Campbell, mgr.): Philadelphia, Pa., Feb. 26-March 3.

THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Toledo, O., Feb. 25-28, Ypsilanti, Mich., March 1, Port Huron 2, Flint 3, Bay City 4, Saginaw 5, Owasso 6, St. Johns 7, Muskegon 11.

THE MIDNIGHT FLYER (Ed Anderson, mgr.): Elwood City, Pa., Feb. 27, Rochester 28, Sallisville, O., March 1, Canal Dover 2, Coshocton 3, Corning 5, Nelsonville 6, Athens 7, Jackson 8, McConnellsville 9, Cambridge 10.

THE MISSOURI GIRL (East; Fred Raymond's; Geo. Bebee, mgr.): Harrisonburg, Va., Feb. 27, Luray 28, Woodstock March 1, Winchester 2, Martinsburg, W. Va., 3, Charleston, Va., 5, Brunswick, Md., 6, Alexandria, Va., 7, Warrenton 8, Culpepper 9.

THE MISSOURI GIRL (West): Fairview, U., March 1, Provo 2, Springville 3.

THE MOONSHINER'S DAUGHTER (Roy Kingston, mgr.): Seattle, Wash., Feb. 25-March 3.

THE MUMMY AND THE HUMMING BIRD: Kingston, N. Y., Feb. 27, Walden 28, Danbury, Conn., March 1, Winsted 2, Waterbury 3, South Norwalk 5, Derby 6, Orange, N. J., 7, Atlantic City 8, Allentown, Pa., 9, Reading 10.

THE NINETY AND NINE (Chas. H. Young, mgr.): St. Louis, March 5-10.

THE OLD CLOTHES MAN (Rowland and Clifford, props.): Winsted, Conn., Feb. 27, Thomaston 28, Torrington March 1, Derby 2, South Norwalk 3, New York city 5-10.

THE OLD HOMESTEAD (F. Denman Thompson, mgr.): Denver, Col., Feb. 26-March 3, Fort Worth, Tex., 5, Sherman 6, Paris 7, Texarkana 8, Shreveport, La., 9, Dallas, Tex., 10.

THE PIT (Charles P. Elliott, mgr.): Pittsburg, Pa., Feb. 26-March 3.

THE PRINCE OF INDIA: Chicago, Ill., Feb. 5—indefinite.

THE REDSKIN (Wm. A. Brady, mgr.): New York city March 1—indefinite.

THE SIGN OF THE CROSS (R. G. Craerin, mgr.): Kingston, Can., Feb. 27, Hamilton 28, London March 1, Petersboro 2, St. Thomas 3, Erie, Pa., 5, Akron, O., 6, Wheeling, W. Va., 8, Steubenville, O., 9, Greenburg, Pa., 10.

THE SUNNY SOUTH: Norwich, N. Y., Feb. 27, New Berlin 28, Watersville March 1, Hamilton 2, Oxford 3.

THE TITLE MART: New York city Feb. 19—indefinite.

THE TRIANGLE (Walter N. Lawrence, mgr.): New York city Feb. 19—indefinite.

THE TROUBLES OF EIGHT TWINS (Crinnian Bros., mgrs.): Frederick, Md., Feb. 27, Martinsburg, W. Va., 28, Hancock, Md., March 1, Cumberland 2, Meyersdale, Pa., 3, Lonaconing, Md., 5, Midland 6, Davis, W. Va., 7, Hambleton 8, Belington 9, Elkins 10.

THE TWO LITTLE WAIFS (Lincoln J. Carter's): Warren, O., Feb. 27, Akron 28, Elyria March 1, Norwalk 2, Sandusky 3.

THE VIRGINIAN: Cleveland, O., Feb. 26-March 3.

THE WAY OF THE TRANSGRESSOR (Charles H. Yale, mgr.): Kansas City, Mo., Feb. 25-March 3.

THE TWO SISTERS (Theo. A. Morosa, mgr.): Lebanon, Pa., Feb. 27, York 28, Chambersburg March 1, Pottstown 2, Chester 3.

THURSTON, ADELAIDE (Francis Hope, mgr.): Durham, N. C., Feb. 27, Raleigh 28.

TOO PROUD TO BEG (John Whiteley, mgr.): Cleveland, O., Feb. 26-March 3, Marion 5, Bellefontaine 6, Union City 7, Muncie 8, Paris 9, Pana 10.

TOO RICH TO MARRY (William B. Degner, mgr.): Elkhart, Ind., Feb. 27, Goshen 28, Kendallville March 1, Auburn 2.

TRACKED AROUND THE WORLD (A. H. Woods, mgr.): Ft. Wayne, Ind., Feb. 28, 27, Indianapolis March 1-3, Buffalo, N. Y., 5-10.

TRESCOTT, VIRGINIA DREW (Jos. Shipman, mgr.): Columbus, O., March 1-3, Lima 5, Findlay 6, Bowling Green 7, Toledo 8-10.

TWO LITTLE WAIFS (Lincoln J. Carter, mgr.): Warren, O., Feb. 27, Akron 28, Elyria March 1, Norwalk 2, Sandusky 3.

UNCLE JOSH PERKINS (Western: H. H. Frazee, prop.): Toledo, O., Feb. 25-28, Crestline March 1, Canton 3, Carrollton 5, Salineville 6, Monessen, Pa., 10.

UNCLE SI HASKINS (C. S. Primrose, mgr.): Aurora, Mo., March 1, Springfield 4.

UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.):

GIFFORD-HARRING: Lancaster, Wis., Feb. 26-March 3.
GLICK STOCK (Harry Glick, mgr.): Lexington, Ky., Feb. 26-March 3.
GOOD, ADAM: Woonsocket, R. I., Feb. 26-March 3, New London, Conn., 5-10.
GOODWYN, DAVIS: Wilmington, N. C., Feb. 26-28, Raleigh 29-March 3, Fayetteville 5-7, Florence, S. C., 9-10.
GREER'S PLAYERS: Osceola, Ia., Feb. 27, Creston 28, Red Oak March 1, Vallejo 2, Nebraska City, Neb., 3, Council Bluffs 4.
GUY STOCK (Chas. W. Mercer, mgr.): Lancaster, O., Feb. 26-March 3, Circleville 5-10.
HALL, DON C.: Lima, O., Feb. 23-March 3, Huntington, Ind., 5-10.
HANDWORTH, HARRY: Davis, I. T., Feb. 26-28, Wynnewood March 1-3, Ardmore 5-7, Paul's Valley 8-10.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Salem, Ore., Feb. 28, Eugene March 1, Woodland, Cal., 3, Sacramento 5, Stockton 6, Fresno 7, Hanford 8, Visalia 9, Bakersfield 10.
HARVEY AND GAGE: Lewiston, Me., Feb. 26-March 3, Bangor 5-10.
HARCOURT COMEDY (C. E. Kennedy, mgr.): Lawrence, Mass., Feb. 26-March 3.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Seymour, Ia., Feb. 26-March 3.
HERALD SQUARE STOCK (Ritter and Fanshawe, mgrs.): Albion, N. Y., Feb. 26-March 3, Middleport 5-10.
HILLMAN, MAY (Rosmer and Schnabe, mgrs.): Cumberland, Me., Feb. 26-March 3.
HIMMELEIN'S IDEALS (Jno. A. Himmelein, mgr.): Poughkeepsie, N. Y., Feb. 26-March 3.
HIMMELEIN'S IMPERIAL STOCK (Jno. Himmelein, mgr.): Portsmouth, O., Feb. 26-March 3, Parkersburg, W. Va., 5-10.
HOYT'S COMEDY (H. G. Allen, mgr.): Huntington, W. Va., Feb. 26-March 3.
HUNT STOCK: South Haven, Mich., Feb. 26-March 3.
HUNTLEY STOCK (J. H. Huntley, mgr.): Berlin, N. H., Feb. 26-March 3.
INTERNATIONAL STOCK: Oneonta, N. Y., Feb. 26-March 3, Yonkers 5-10.
KARROLL, DOT: Schenectady, N. Y., Feb. 26-March 3, Newburg 5-10.
KENNEDY, JAMES (O. E. Wie, mgr.): Meriden, Conn., Feb. 26-March 3, Danbury 5-10.
KENNEDY PLAYERS (T. H. Delevan, mgr.): Zanesville, O., March 5.
LEWIS, DOROTHY (A. H. Block, mgr.): Niles, O., Feb. 26-March 3, Greenville, Pa., 5-10.
LONG, FRANK E.: Dubuque, Ia., Feb. 26-March 3.
LYCEUM STOCK (E. G. Grosjean, mgr.): Palestine, Tex., Feb. 26-March 3.
McAULIFFE STOCK (Al. W. Wilson, mgr.): Springfield, Mass., Feb. 26-March 3, Lynn 5-10.
MANHATTAN STOCK (Salinger and Branson, mgrs.): Auburn, N. Y., Feb. 26-March 3, Gloversville 5-10.
MARKS BROTHERS (R. W. Marks, mgr.): Montpelier, Vt., Feb. 26-March 3, St. Albans 5-10.
MARKS BROTHERS (Tom Marks, mgr.): Brandon, Can.—indefinite.
MARKS BROTHERS (Joe Marks, mgr.): Belleville, Can., Feb. 26-March 3, Brockville 5-10.
METROPOLITAN STOCK: Alva, Okla., Feb. 26-March 3.
MITCHELL'S ALL STARS (B. Frank Mitchell, mgr.): Haverhill, Mass., Feb. 26-March 3, Gloucester 5-10.
MOORE-LA VERNA STOCK: Merca, Ind., Feb. 26-March 3.
MURRAY AND MACKEY (John J. Murray, mgr.): Yonkers, N. Y., Feb. 26-March 3, Waterton 5-10.
MYERS, IRENE (Will H. Myers, mgr.): Salem, Mass., Feb. 26-March 3, Newport, R. I., 5-10.
MYRKLE-HARDER (Eastern: W. H. Harder, mgr.): Portland, Me., Feb. 26-March 3, Lewiston 5-10.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Johnstown, Pa., Feb. 26-March 3, Altoona 5-10.
MYRKLE-HARDER (Southern: Latimore and Leigh, mgrs.): Joplin, Mo., Feb. 26-March 3, Pittsburg, Kan., 5-10.
NELSON, HAROLD: Marquette, Mich., Feb. 26-28, Escanaba March 1-4, Menominee 4-11.
NORTH BROTHERS: Albert Lea, Minn., Feb. 25-March 3, Mankato 4-10.
ORPHEUM STOCK (Edward Doyle, mgr.): Akron, O., Feb. 27-March 3, Youngstown 5-10.
OSMAN STOCK (Jno. Osman, mgr.): Knoxville, Tenn., Feb. 26-March 3.
PAYTON SISTERS (C. Stafford Payton, mgr.): Lynchburg, Va., Feb. 26-March 3, Clifton Forge 5-10.
PHELAN COMEDY: Fall River, Mass., Feb. 26-March 3.
PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Lancaster, Pa., Feb. 26-March 3.
RENTFRAU'S PATHFINDERS (J. N. Rentfrau, mgr.): Danville, Ill., Feb. 26-March 3.
ROE COMEDY: Brockton, Mass., Feb. 26-March 3, Taunton 5-10.
ROE STOCK (J. W. Roe, mgr.): Schenectady, N. Y., Feb. 26-March 3.
RUBLE THEATRE: Bingham, U., Feb. 26-28, Park City March 1-3.
SITES STOCK (Standard Amusement Co., mgrs.): Benton, Mont., Feb. 27, Sandcoulee 28, Helena March 1, Butte 2, Bozeman 3, Sheridan, Wyo., 4, 5, Newcastle 6, Edgemont, S. D., 7, Alliance, Neb. 8, Broken Bow 9, Grand Island 10.
TUCKER, ETHEL (Mack Brothers, mgrs.): La Junta, Col., March 5-10.
TURNER, CLARA: Peekskill, N. Y., Feb. 26-March 3.
VAN DYKE AND EATON (F. Mack, mgr.): Monessen, Pa., Feb. 26-March 3, Washington 5-10.
WAITE COMEDY (Jas. R. Waite, mgr.): Halifax, N. S., Feb. 24-March 3, Charlottetown, P. E. I., 5-10.
WALLACK'S THEATRE (Dubinsky Bros., mgrs.): Prophetstown, Ill., Feb. 26-28, Moline March 1-4.
WARNER COMEDY: Litchfield, Mich., Feb. 26-March 3.
WEST COMEDY (Wallace West, mgr.): Lawton, Okla., Feb. 26-March 3.
WINNINGER BROTHERS (Frank Winninger, mgr.): Edwardsville, Ill., Feb. 26-March 3, Alton 5-10.
WHYTE DRAMATIC (C. P. Whyte, mgr.): Anadarko, Okla., Feb. 26-28.
WINTER STOCK (Joseph J. Winter, mgr.): Middleton, Del., Feb. 26-March 3.
WOLFORD, MAMIE SHERIDAN (E. L. Paul, mgr.): Wichita, Kan., Feb. 26-March 3, Wellington 5-7, Caldwell 8-10.

OPERA AND EXTRAVAGANZA.

A MADCAP PRINCESS (Edwin O. Child, mgr.): Ithaca, N. Y., Feb. 27, Auburn 28, Utica March 1, Troy 2, Albany 3, Cohoes 5, Amsterdam 6, Gloversville 7, Oswego 8, Geneva 9, Lockport 10.
ALL SIDES OF LIFE (Leslie G. Slocum, prop.): Osage City, Kan., Feb. 27, Manhattan March 1, Holton 3, Emporia 4, 5, Beloit 7, Abilene 9.
BABES IN TOYLAND: Milwaukee, Wis., Feb. 26-March 3, Minneapolis, Minn., 5-10.
BEGGAR PRINCE OPERA (Henry Lea Valle, mgr.): Orlando, Fla., Feb. 27, 28, Titusville March 1, Daytona 2, 3.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Washington, Pa., Feb. 27, McKeesport 28, Scottdale March 1, Connellsville 2, Uniontown 3, Pittsburgh 5-10.
BLAUVELT, LILLIAN: Glens Falls, N. Y., Feb. 27, Utica 28, Schenectady March 1, Albany 2, Troy 3, Montreal, Can., 5-10.
CAHILL, MARIE (D. V. Arthur, mgr.): Philadelphia, Pa., Feb. 19-March 3.
COHAN, GEORGE M. (Sam H. Harris, mgr.): New York city Feb. 12—indefinite.
COMING THRO' THE RYE: Chicago, Ill., Feb. 12—indefinite.
DANIELS, FRANK: Boston, Mass., Feb. 19-March 3.
DESHON, FRANK: Anderson, Ind., Feb. 27, Springfield, O., 28, Piqua March 1, Marion 2, Lima 3.
EDWARDS, PAULA: Albany, N. Y., Feb. 26, 27, Gloversville 28, Johnstown March 1, Amsterdam 2, Cohoes 3.
EIGHT BELLS (Byrne Brothers, mgrs.): St. Louis, Minn., Feb. 25-March 3.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Butte, Mont., Feb. 27, 28.
FANTANA (Sam S. and Lee Shubert, mgrs.): Great Barrington, Mass., Feb. 27, Albany, N. Y., March 2, 3.
FORTY-FIVE MINUTES FROM BROADWAY (Sam H. Harris, mgr.): New York city—indefinite.
FRENCH OPERA: New Orleans, La.—indefinite.
GAY NEW YORK (Charles E. Barton, mgr.): Trenton, N. J., Feb. 26-28, Paterson March 1-3, Hoboken 4-7.
GLASER, LULU: St. Paul, Minn., Feb. 26-March 3.
GIRLS WILL BE GIRLS (Wm. A. Brady, mgr.): Cleveland, O., Feb. 26-March 3, Detroit, Mich., 4-10.
HAPPYLAND: Philadelphia, Pa., Feb. 19-March 10, New York city 12—indefinite.
HERALD SQUARE OPERA: Montezuma, Ga., Feb. 27, Milledgeville 28, Madison March 2, Athens 3, Elberton 5.
HIS MAJESTY (Frank W. Lloyd, mgr.): Philadelphia, Pa., Feb. 12-March 3.
HIS HIGHNESS THE BEY (Walter C. De Witt, mgr.): Dunkirk, Ind., Feb. 27, Kokomo 28, Alexandria March 1, Frankfort 2, Shelbyville 3.
HOGAN, ERNEST: New York city Feb. 26-March 3.
HUMPTY DUMPTY: Richmond, Va., Feb. 25-March 3.
HUNTINGS, THE FOUR (Harry Dull, mgr.): Springfield, Ill., Feb. 27, Michigan City, Ind., March 2, Benton Harbor, Mich., 3, Grand Rapids 4-7, Battle Creek 8, Logansport, Ind., 9, Frankfort 10.
IN CUPID'S GARDEN (Jas. Phelan, mgr.): Napoleon, O., Feb. 27, Defiance 28, Bryan March 1, Butler, Ind., 2, Kendallville 4, Goshen 5, Waterloo 6, Elkhart 6, Marion 8, Newcastle 9.
I. O. U.: Boston, Mass., Feb. 26-March 3.
IT HAPPENED IN NORDLAND: Minneapolis, Minn., Feb. 26-March 3.
IRMA OPERA (Wm. Heywood, mgr.): Albia, Mo., Feb. 27.
JONES, PAUL, OPERA (Jno. H. Garrison, mgr.): St. Louis, Mo., Feb. 25-March 3.
LAND OF NOD: Terre Haute, Ind., March 1, Anderson 2, Indianapolis 6, 7, Marion 8, Grand Rapids, Mich., 9-11.
LITTLE JOHNNY JONES (Western: Sam H. Harris, mgr.): Helena, Mont., Feb. 27, Anaconda 28, Spokane, Wash., March 2, 3, Seattle 4-7, Lacomia 8, Portland, Ore., 9, 10.
LITTLE JOHNNY JONES (Sam H. Harris, mgr.): Toronto, Can., Feb. 26-March 3, London 5, Hamilton 6, 7, Kingston 8, Ottawa 9, 10.
McFADDEN'S FLATS (Thomas R. Henry, mgr.): Scranton, Pa., Feb. 26-28, Wilkes-Barre March 1-3, Pittsburgh 5-10.
MAY, EDNA (Charles Frohman, mgr.): Washington, D. C., Feb. 26-March 3.
ME, HIM AND I (Edwin J. Cohn, mgr.): St. Louis, Mo., Feb. 25-March 10.
METROPOLITAN GRAND OPERA (Heinrich Conried, mgr.): New York city—indefinite.
MEXICANA: New York city Jan. 29—indefinite.
MISS BOB WHITE: Cherokee, Ia., Feb. 27, Sioux Falls 28, Mitchell, S. D., 29-March 1, Yankton 2, Sioux City, Ia., 3, Omaha, Neb., 4, 5, Lincoln 6, St. Joseph, Mo., 7, Atchison, Kan., 8, Leavenworth 9, Topeka 10.
MORTONS, THE FOUR (Percy G. Williams, mgr.): Indianapolis Ind., Feb. 25-28, Dayton, O., March 1-3, Cincinnati 4-10.
MURRAY AND MACK (Mack and Spears, mgrs.): Chico, Cal., Feb. 27, Red Bluff 28, Redding March 1, Salem, Ore., 3, Portland 4-10.
NEIGHBORLY NEIGHBORS (Frank W. Nason mgr.): New Kensington, Pa., Feb. 27, Braddock 28, Waynesburg March 1, Washington 2, Jeanette 3, Latrobe 5, South Fork 6, Indiana 7, Leechburg 8, Vandergrift 9, Oil City 10.
PAUL JONES OPERA (John H. Garrison, mgr.): St. Louis, Mo., Feb. 25-March 3, Milwaukee, Wis., 5-10.
PEGGY FROM PARIS (Madison Corey, mgr.): Syracuse, N. Y., Feb. 26-28, Rochester March 1-3, Bradford, Pa., 5, Du Bois 6, Butler 7, Youngstown, O., 8, East Liverpool 9, Steubenville 10.
PIFF! PAFF! POUF! (B. C. Whitney, mgr.): Livingston, Mont., Feb. 28, Bozeman March 1, Butte 3, Anaconda 5, Great Falls 6, Helena 7, Missoula 8, Wallace, Ida., 9, Wardner 10.
POLLARD'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): San Francisco, Cal., Feb. 25-March 3, San Diego 5-10.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Birmingham, Ala., March 2, 3, Montgomery 16, 17.
ROGERS BROTHERS: New York city Jan. 29—indefinite.
RUNNING FOR OFFICE (Sam H. Harris, mgr.): Norfolk, Va., Feb. 26-March 3, Lynchburg 5, Roanoke 6, Knoxville, Tenn., 7, Chattanooga 8, Rome, Ga., 9, Athens 10.
SCHEFF, FRITZI: New York city Dec. 25—indefinite.
SIMPLE SIMON SIMPLE (Nixon and Zimmerman, mgrs.): Altoona, Pa., Feb. 27, Johnstown 28, Latrobe March 1, Morgantown, W. Va., 2, Fairmont 3, Clarksburg 5, Connellsville 6, Myersdale 7, Cumberland, Md., 8, Carlisle, Pa., 9, Lancaster 10.
THE BEAUTY DOCTOR (Thomas W. Pryor, mgr.): Cincinnati, O., Feb. 26-March 3, Portsmouth 5, Chillicothe 6, Sistersville 7, Wheeling 8-10.
THE BEGGAR PRINCE (F. A. Wade, mgr.): Comanche, Tex., Feb. 26, Dublin 27, Waco 28, Chisco March 1.
THE BELLE OF AVENUE A (A. H. Woods, mgr.): Milwaukee, Wis., Feb. 25-March 3, Toledo, O., 5-7, Dayton 8-10.
THE BLACK CROOK (Miller and Plohn, mgrs.): Buffalo, N. Y., March 5-10.
THE ERRAND BOY (P. H. Sullivan Amusement Co.): Atlanta, Ga., Feb. 25-March 3, Birmingham, Ala., 5-10.
THE EARL AND THE GIRL Shubert Brothers, mgrs.): New York city March 10.
THE GINGERBREAD MAN (Converse-Peters Co., mgrs.): Decatur, Ill., Feb. 28, Jacksonville March 1, Springfield 2, Peoria 3, Milwaukee, Wis., 4-7, Waukegan, Ill., 8, Rockford 9, Galesburg 10.
THE HAM TREE: New Orleans, La., Feb. 26-March 3.
THE ISLE OF BONG BONG (B. C. Whitney, mgr.): Johnstown, Pa., Feb. 27, Punxsutawney 28, DuBois March 1, Kane 2, Elmira, N. Y., 3, Williamsport, Pa., 5, Shenandoah 6, Mahanoy City 7, Hazelton 8, Mauch Chunk 9, Norristown 10.
THE ISLE OF SPICE (Eastern: B. C. Whitney, mgr.): Nashville, Tenn., Feb. 26-28, Madisonville, Ky., March 1, Morganfield 2, Paducah 3, Louisville 5-7, Shelbyville 8, Frankfort 9, Lexington 10.
THE ISLE OF SPICE (Western: B. C. Whitney, mgr.): Streator, Ill., Feb. 27, Canton 28, Kewanee March 1, Sterling 2, Clinton, Ia., 3, Dubuque 5, Independence 6, Waterloo 7, Des Moines 8, Boone 9, Fort Dodge 10.
THE MAYOR OF TOKIO: Atlanta, Ga., Feb. 26, 27, Birmingham, Ala., 28, March 1, Pensacola, Fla., 2, Mobile, Ala., 3, New Orleans, La., 4-10.
THE PEARL AND THE PUMPKIN: Chicago, Ill., Feb. 19-March 3.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Baltimore, Md., Feb. 26-March 3.
RAYS, THE (Ed. D. Stair, mgr.): Memphis, Tenn., Feb. 26-March 3, Nashville 5-10.
THE RAJAH OF BHONG: Mobile, Ala., Feb. 27, Hattiesburg, Miss., 28, Jackson March 1, Vicksburg 2, Natchez 3, Baton Rouge, La., 4, Alexandria 5, Monroe 6, Ruston 7, Camden, Ark., 8, Pine Bluff 9, Hot Springs 10.
THE ROLLICKING GIRL: Philadelphia, Pa., Feb. 19-March 3.
THE RUNAWAYS: Brooklyn, N. Y., Feb. 26-March 3, Jersey City, N. J., 5-10.
THE SHOGUN (Henry W. Savage, mgr.): Washington, D. C., Feb. 26-March 3.
THE SHOW GIRL (B. C. Whitney, mgr.): Jersey City, N. J., Feb. 25-March 3, Trenton 5-7, Paterson 8, Orange 9, Elizabeth 10.
THE SULTAN OF SULU: Montreal, Can., Feb. 26-March 3.
THE TENDERFOOT (Wm. P. Cullen, mgr.): Springfield, O., Feb. 27, Columbus 28, Zanesville March 1, Altoona, Pa., 2, Johnstown 3, Harrisburg 5, Lebanon 6, York 7, Lancaster 8, Atlantic City, N. J., 9, 10.
THE UMPIRE: Chicago, Ill.—indefinite.
THE VANDERBILT CUP: New York city Jan. 15—indefinite.
THE WIZARD OF OZ (Hamlin and Mitchell, mgrs.): St. Louis, Mo., Feb. 25-March 3.
TIVOLI OPERA: San Francisco, Cal.—indefinite.
TOM, DICK AND HARRY (A. H. Woods, mgr.): Detroit, Mich., Feb. 26-March 3, Cleveland, O., 5-10.
VERONIQUE: Chicago, Ill., Feb. 19-March 3.
WEBER'S, JOSEPH: New York city Jan. 1—indefinite.
WILLIAMS AND WALKER: New York city Feb. 20—indefinite.
WONDERLAND (Jas. L. Buford, mgr.): Baltimore, Md., Feb. 26-March 3, Brooklyn, N. Y., 5-10.
WOODLAND (Henry W. Savage, mgr.): Vancouver, B. C., Feb. 27, 28.

MINSTRELS.

GREAT BARLOW (J. A. Coburn, mgr.): Shreveport, La., Feb. 27, Texarkana, Ark., 28, Camden, March 1, Hope 2, Hot Springs 3.
BEACH AND BOWERS: Harvey, N. D., Feb. 27, Minot 28, Rugby March 1, Leeds 2, Devil's Lake 3, Lakota 5, Mayville 6.
DOCKSTADER'S, LEW (Charles D. Wilson, mgr.): Elizabeth, N. J., Feb. 27, Trenton 28, Chester, Pa., March 1, Newport News, Va., 2, Norfolk 3, Richmond 5, Lynchburg 6, Charlotte, N. C., 7, Asheville 8, Knoxville, Tenn., 9, Nashville 10.
DONNELLY AND HATFIELD'S (Al. G. Field, mgr.): Madisonville, Ky., Feb. 26, Earlington 27, Hopkinsville 28, Clarksville, Tenn., March 1, Russellville, Ky., 2, Bowling Green 3, Somerset 5, Danville 6, Richmond 7, Winchester 8, Maysville 9.
DUMONT'S: Philadelphia, Pa., Aug. 29—indefinite.
FIELD'S (Doc Quigley, mgr.): Sandusky, O., Feb. 27, Toledo 28, Adrian, Mich., March 1, Kalamazoo 2, South Bend, Ind., 3, Aurora, Ill., 4, Rock Island 5, Moline 6, Des Moines, Ia., 7, Cedar Rapids 8.
GORTON'S (C. C. Pearl, mgr.): Nanticoke, Pa., Feb. 26, Bristol March 3.
HARKNESS AND FOX: Blytheville, Ark., Feb. 26-28, Caruthersville, Mo., March 1-3.
HAVERLY'S: Columbus, O., Feb. 26-28, Bellaire March 1, Waynesburg, Pa., 2, Washington 3.
KERSANDS, BILLY: Allentown, Pa., Feb. 27, Reading 28, Ashland March 1, Girardville 2, Norristown 3, Royersford 5, South Bethlehem 6, Lanford 7, Minersville 8, Williamtown 9, Tower City 10.
MAHARA'S: Oklahoma City, Okla., Feb. 27, Cushing 28, Pawnee March 1, Ralston 2, Stillwater 3, Guthrie 4, Perry 5, Ponca 6, Blackwell 7, Newkirk 8, Wichita, Kan., 9, Kingman 10.
PRIMROSE, GEORGE H.: Lincoln, Neb., Feb. 27, Atchison, Kan., 28, St. Joseph, Mo., March 1, Leavenworth, Kan., 2, Denver, Col., 4-10.
PROCTOR'S (George H. Proctor, mgr.): Natchez, Miss., Feb. 26-March 3.
RICHARDS AND PRINGLE'S: Douglas, Tex., Feb. 27, El Paso 28.
VOGEL'S, JOHN W.: Jersey Shore, Pa., Feb. 27, Sunbury 28, Berwick March 1, Plymouth 2, Wilkes-Barre 3, Pittston 5, Olyphant 6, Scranton 7, Freeland 8, Reading 9, Allentown 10.
WEST'S, WILLIAM (Sanford B. Ricaby's): Seattle, Wash., Feb. 25-27.

VARIETY.

ALCAZAR BEAUTIES: Kansas City, Mo., Feb. 26-March 3.
AMERICANS: Denver, Col., Feb. 25-March 3.
BLUE RIBBON GIRLS: Scranton, Pa., Feb. 26-March 3.
BOHEMIANS: Salt Lake, U., Feb. 24-March 3, Denver, Col., 5-10.
BON TONS: Providence, R. I., Feb. 26-March 3.
BOWERY BURLESQUERS: Cleveland, O., Feb. 26-March 3.
BRIGADIERS: Boston, Mass., Feb. 26-March 3.
BROADWAY GAIETY: Cincinnati, O., Feb. 26-March 3.
BRYANT'S EXTRAVAGANZA: Brooklyn, N. Y., Feb. 26-March 3.
CALIFORNIA GIRLS: Buffalo, N. Y., Feb. 26-March 3.
CASINO GIRLS: Nashville, Tenn., Feb. 26-March 3.
CHERRY BLOSSOMS: St. Paul, Minn., Feb. 25-March 3.
COLONIAL BELLES: Detroit, Mich., Feb. 26-March 3.
CRACKER JACKS: New Orleans, La., Feb. 26-March 3.
DAINTY DUCHESS: Boston, Mass., Feb. 26-March 3.
DAINTY PAREE: Toronto, Can., Feb. 26-March 3.
DEVERE, SAM: Jersey City, N. J., Feb. 26-March 3.
DREAMLAND BEAUTIES: St. Louis, Mo., Feb. 26-March 3.
EMPIRE BURLESQUERS: Minneapolis, Minn., Feb. 26-March 3.
FOSTER, FAY: Montreal, Can., Feb. 26-March 3.
GAY MASQUERADERS: Cincinnati, O., Feb. 26-March 3.
GAY MORNING GLORIES: Buffalo, N. Y., Feb. 26-March 3.
GOLDEN CROOK: New York city Feb. 26-March 3.
HIGH ROLLERS: Albany, N. Y., Feb. 26-March 3.
HIGH SCHOOL GIRLS: Portland, Ore., Feb. 26-March 3.
HILL, ROSE: Brooklyn, N. Y., Feb. 26-March 3.
HOWARD, MAY: Paterson, N. J., Feb. 26-March 3.
IDEALS: Philadelphia, Pa., Feb. 26-March 3.
IMPERIALS: Seattle, Wash., Feb. 25-March 3.
INNOCENT MAIDS: Indianapolis, Ind., Feb. 26-March 3.
IRWIN'S SHOW: Rochester, N. Y., Feb. 26-March 3.
JERSEY LILLIES: Philadelphia, Pa., Feb. 26-March 3.
JOLLY GRASS WIDOWS: Brooklyn, N. Y., Feb. 26-March 3.
JOLLY GIRLS: Louisville, Ky., Feb. 25-March 3.
KENTUCKY BELLES: Brooklyn, N. Y., Feb. 26-March 3.
KNICKERBOCKERS:
LAFAYETTE, THE GREAT (T. G. Lafayette, mgr.): Waynesburg, Pa., Feb. 27, Marietta, O., March 1, Sistersville, W. Va., 2, Pomeroy, O., 3, Gallipolis 5.
LONDON GAIETY GIRLS: Washington, D. C., Feb. 25-March 3.
MAJESTICS: Reading, Pa., Feb. 26-March 3.
MERRY MAIDENS: Milwaukee, Wis., Feb. 25-March 3.
MINER'S: Pittsburg, Pa., Feb. 26-March 3.
MISS NEW YORK: Duluth, Minn., Feb. 25-March 3.
MOONLIGHT MAIDS: Toledo, O., Feb. 26-March 3.
NEW CENTURY GIRLS: Chicago, Ill., Feb. 25-March 3, Milwaukee, Wis., 4-10.
NEW YORK STARS: Philadelphia, Pa., Feb. 26-March 3.
PARISIAN BELLES: Baltimore, Feb. 26-March 3.
PARISIAN WIDOWS: New York city Feb. 26-March 3.
REEVES, AL.: Chicago, Ill., Feb. 26-March 3.
RENTZ-SANTLEY: Newark, N. J., Feb. 26-March 3.
RICE AND BARTON'S: Pittsburg, Pa., Feb. 26-March 3.
STAR SHOW GIRLS (Wm. Fennessey, mgr.): Baltimore, Md., Feb. 26-March 3.
SYDELL, ROSE: Boston, Mass., Feb. 26-March 3.
THOROUGHBREDS: Cleveland, O., Feb. 26-March 3.
TRANSATLANTIC BURLESQUERS: New York city Feb. 26-March 3.
TIGER LILIES: New York city Feb. 26-March 3.
TROCADEROS (Charles H. Waldron, mgr.): Baltimore, Md., Feb. 26-March 3.
UTOPIANS: Philadelphia, Pa., Feb. 26-March 3.
VANITY FAIR: Springfield, Mass., Feb. 26-28, Holyoke March 1-3.
WASHINGTON SOCIETY GIRLS: New York city Feb. 19-March 3.
WATSON'S BURLESQUERS: Kansas City, Mo., Feb. 25-March 4-10.
WINE, WOMAN AND SONG: Kansas City, Mo., Feb. 26-March 3.
WORLD BEATERS: St. Louis, Mo., Feb. 26-March 3.

MISCELLANEOUS.

A SOCIETY CIRCUS (Thompson and Dundy, mgrs.): New York City Dec. 13—indefinite.
A YANKEE CIRCUS ON MARS (Thompson and Dundy, mgrs.): Chicago, Ill., Feb. 24—indefinite.
ALBANI, MADAME (Fred Spencer, mgr.): St. John, N. B., Feb. 28, Fredericton March 2, Calais, Me., 5, Woodstock, N. B., 7.
CREATORE (Howard Pew, mgr.): London, Eng., March 5-April 22.
CROCKER'S EDUCATED HORSES (Jno. C. Patrick, mgr.): Battle Creek, Mich., Feb. 26-28, Dowagiac March 1-3, Benton Harbor 5-7, Coldwater 8-10.
FLINTS, THE: Joliet, Ill., Feb. 26-March 3.
GADSKI, MADAME (D. A. Montagnon, mgr.): Los Angeles, Cal., Feb. 27, San Diego 28, Red Sands March 1, San Francisco 4, Portland, Ore., 8, Victoria, B. C., 10.
HEBER-EDSON MOTION PICTURES: Barberton, O., March 1, Scio 2.
HEIMS, MR. AND MRS.: Little Chute, Wis., Feb. 26-March 3.
HERALD SQUARE MOVING PICTURES (Eastern): Worcester, Mass.—indefinite.
HUNTLEY'S ENTERTAINERS: Cashton, Wis., Feb. 26-28, Norwalk March 1-3.
JOHNSTONE (Hypnotist: C. W. Franklin, mgr.): Chippewa Falls, Wis., Feb. 26-March 3, Milwaukee 5-10.
KELLAR: Philadelphia, Pa., 26-March 10.
PAULINE (Hypnotist: J. P. Poulin, mgr.): Stratford, Ont., Feb. 26-28, Quebec, Que., March 1-10.
SEVENGALA (Walter Mack, mgr.): Middletown, Pa., Feb. 28-March 3, Jeannette 5-10.
SHEPARD'S MOVING PICTURES (Southern: Archie L. Shepard, mgr.): Biloxi, Miss., Feb. 27, Mobile, Ala., 28, Pensacola, Fla., March 1, Bainbridge, Ga., 5.
SHEPARD'S MOVING PICTURES (Eastern: Archie L. Shepard, mgr.): Augusta, Me., Feb. 27, Pittsfield 28, Oldtown March 1, Bangor 2, Rockland 3.
SOUSA AND HIS BAND: Memphis, Tenn., Feb. 27, Jackson 28, Paducah, Ky., March 1, Hopkinsville 2, Owensboro 3, Louisville 4, Evansville, Ind., 5, Decatur, Ill., 6, Springfield 7, Bloomington 8, Peoria 9, Joliet 10.

(Received too late for classification.)

A HUMAN SLAVE (Don Macmillan, mgr.): Cape Girardeau, Mo., March 2, Cairo, Ill., 3, De Soto, Mo., 5, St. Charles 6, Litchfield, Ill., 7, Edwardsville 8, Greenville 9, Vandalia 10.
BARLOW AND WILSON'S MINSTRELS (Lawrence Barlow, mgr.): High Point, N. C., Feb. 28, Greensboro March 1, Winston-Salem 2, Lexington 3, Concord 5, Thomasville 6, Statesville 7.
BERESFORD, HARRY: Waxahachie, Tex., Feb. 28, Marlin March 1, Waco 2, Taylor 3, San Antonio 4, Austin 5, Houston 6, Galveston 7, Port Arthur 9, Lafayette, La., 10.
CORNELL STOCK (W. E. Cornell, mgr.): Greenville, O., March 1-3, Meadville, Pa., 5-10.
DIXEY COMEDIANS (James Dixey, mgr.): Bristol, R. I., March 1-3, Pascoage 5-7.
GLASER, VAUGHN (H. A. Smith, mgr.): Cleveland, O., Feb. 26-March 3.
HAPPY HOOLIGAN'S TRIP AROUND THE WORLD (Joe Pettingill, mgr.): Lancaster, Pa., March 5, York 6, Altoona 7, Johnstown 8, Connellsville 9, Uniontown 10.
HARRIS PARKINSON STOCK (Robert H. Harris, mgr.): Columbus, Ga., Feb. 26-March 3.
HENRY'S MINSTRELS: Waukegon, Ill., Feb. 27, Racine, Wis., 28, Milwaukee March 1, Janesville 2, Beloit 3.
KILTIES' BAND (T. P. J. Power, mgr.): Asheville, Tenn., Feb. 27, Spartanburg 28, Salisbury, N. C., March 1, Danville, Va., 2, South Boston 3.
SMART SET (Harry Hill, mgr.): Philadelphia, Pa., Feb. 26-March 3, New York city 5-10.
SUNNY SOUTH (J. C. Rockwell, mgr.): Watersville, N. Y. March 1, Hamilton 2, Oxford 3, Oswego 5, Moravia 6, Cortland 7, Canenovia 8, Canastota 9, Utica 10.
SPOONER DRAMATIC (F. E. Spooner, mgr.): Beeville, Tex., Feb. 26-March 3, Chico 4-10.
THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Barberton, O., March 5, Waterville 6, Mansfield 7, Marion 8, Kenton 9, Lima 10.
THE GOVERNOR'S PARDON (H. B. Whittaker, mgr.): Columbus, O., Feb. 26-28, Chicago, Ill., March 4-10.
THE GREAT JEWEL ROBBERY: Buffalo, N. Y., Feb. 26-March 3, Cincinnati, O., 5-10.
THE MARRIAGE OF KITTY (Jules Murray, mgr.): Oswego, N. Y., March 5, Utica 6, Amsterdam 7, Brattleboro, Vt., 8, Montpelier 9, Burlington 10.
TWO MERRY TRAMPS (McVenn and Vetter, mgrs.): Tullahoma, Tenn., March 3, McMinnville 5, Shelbyville 6, Murfreesboro 7, South Pittsburg 8, Cleveland, O., 9, Dayton 10.
YOUNG, EDWIN, STOCK: Springfield, Mass., Feb. 26-March 3.

OPEN TIME.

ILLINOIS.—Beardstown—Grand Opera House, March 12-17, 19-24.
Chicago Heights—Bonath Opera House, March 11, 25, April 1.
Kewanee—McClure's Opera House, March 6, 9, 10, 15-17, 20-24, 31.
INDIANA.—Madison—Grand Opera House, weeks March 5, 19, 26.
Terre Haute—Coliseum Theatre, March 5-18, 20-24, 26-31.
IOWA.—Webster City—New Wilson, March.
MICHIGAN.—Jonesville, Theatre, March 19-22, 26-30, April 2-6, 9-13, 16-20, 23-27, May 14-18, 21-25, 28-31, June 4-8, 11-15, 18-22, 25-29.
NEBRASKA.—Beatrice—Paddock Opera House, March 10, 12-19, 24, April.
NEW YORK.—Plattsburg—Theatre, in March, April and May.
OHIO.—Bellefontaine—Grand Opera House, March 12, 23, April 1-10, 12-30.
Akron—Unique Theatre, March 19-24.
Mineral City—Davis Opera House, in March, April and May.
Youngstown—Opera House, March 19-24, April 2-14, 23-28.
PENNSYLVANIA.—New Kensington—Opera House, March 24, 26-29, April 2, 7, 11-19, 21-30.
Barnesboro—Opera House, in March.
Lansford—Opera House, March 12, 13, 14, 15, 19, 21-24, April.
Latrobe—Shoaltier's Opera House, March 2, 3, 5, 7-10.
Ramey—Kane's Theatre, March 26-31, April 2-7, 9-14, 16-21.
WISCONSIN.—Antigo—Opera House, [illegible]

LETTER LIST.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:
(Otis L. Colburn, Representative.)
60 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

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Twenty-five cents an agate line. Quarter-Page $45; Half-Page, $90; One Page, $180.

Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; $1.50 a line for three months. Four lines the smallest card taken.

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SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.20 per annum, postage prepaid.

Telephone number, 670 Bryant.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Full Mall American Exchange, Carlton St., Regent St.; Norman's Tourists' Agency, 30 Haymarket, S. W.; Anglo American Exchange, 9 Northumberland Ave., W. C. In Paris at Brentano's, 17 Avenue de l'Opera. In Liverpool, at Lafarche, 61 Lime St. In Sidney, Australia, Sands & Co., Moore St. In Johannesburg, South Africa, at Ince, Hoult St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - - - MARCH 3, 1906.

Largest Dramatic Circulation in the World.

CONTRASTING ENTERPRISES.

A SPECIAL cable to the Rochester *Herald* dated Paris the other day gave some new particulars of an enterprise in that city that at inception some time ago was noted in THE MIRROR.

It relates to the building in Paris of several new theatres—the latest information is that there will be three of them—in which the public may see "the best plays, actors and actresses at charges ranging from three cents to twenty-one cents."

The French Minister of Finance is announced to presifle over a meeting at which the details of this project are to be formulated. The proposal, briefly, is to build the three theatres in the three most populous quarters of Paris and to give as entertainment plays, represented by the best artists, with all the artistic circumstance that marks production at the best theatres in that city, the players and singers of the theatres now under subvention to be called into service for the purpose, with others of note. There is no hint of the means for this project, but it would seem to be at least tentatively in the hands of government officials, and thus it will add to the subsidized institutions for the drama in that capital.

It is also announced that the French Authors' Society, which is very wealthy, is preparing a scheme that will revolutionize theatre-going in Paris—nothing less than the building in Central Paris of a number of "luxuriously appointed theatres equal to the finest houses of England, America and Germany," involving "roomy corridors, large smoking rooms, telephone call rooms, reading rooms, restaurants and everything else that the heart of the playgoer can desire." If this be a separate project, and both plans materialize, it may be asked what will happen to the established theatres of the French capital? As between the group of theatres on a magnificent scale as to art and with a nominal admission fee and the modern plans of the Authors' Society, thus ambitiously stated, the regular theatres of the French capital would seem to have a somewhat dark future.

With the theatres now projected for New York, added to those recently erected and now in full swing, this metropolis, even with the building of all the new houses in Paris that these schemes contemplate, will hardly fall second to that city, except that there is yet no plan here to erect houses for the presenting of first-class drama for a picayune admission fee. That may come later.

From the latest announcement of the projectors of the new theatre and opera house facing Central Park, that enterprise may no longer be regarded as ephemeral. And it will stand on a par with any theatrical enterprise anywhere if the plans promulgated shall go to achievement.

A meeting was held a few days ago, it is said, at the house of JAMES HENRY SMITH, at which J. PIERPONT MORGAN, WILLIAM K. VANDERBILT, HAMILTON MCK. TWOMBLY, HENRY WALTERS, and W. DELANCEY KOUNTZE were added to the Board of Founders of this new theatre, CHARLES T. BARNEY being elected president and the others interested including JOHN JACOB ASTOR, EDMUND L. BAYLIES, AUGUST BELMONT, ROBERT R. VAN CORTLANDT, PAUL D. CRAVATH, WILLIAM B. OSGOOD FIELD, GEORGE J. GOULD, ELIOT GREGORY, JAMES H. HYDE, OTTO H. KAHN, JAMES STILLMAN, CORNELIUS VANDERBILT, HENRY ROGERS WINTHROP, and HARRY PAYNE WHITNEY. The earnest interest of any one or two of these very prominent and very wealthy persons would insure at least the material success of almost any theatrical enterprise; and when they stand in combination there would seem to be no limit to what they may be able to do along the lines that they have agreed to follow.

It is said that this association will now actively proceed to get the plans for the new building completed; that besides the stage, auditorium and other adjuncts of a theatre the house will include accommodations for a school of dramatic art and a library of dramatic literature, and that no architect has been selected yet to draw plans for the building, the founders' idea being to have competitive plans submitted by various American architects who may be ambitious to embalm their names in this erection.

It is further said that "gratifying and encouraging manifestations of approval, of sympathy and interest toward this project continue to reach the founders from many different quarters," and that they are convinced of the ultimate success of the undertaking. An extraordinary demand for subscription seats is also reported, and the allotment of boxes, "of which a limited number will be sold," is now under consideration.

Whatever its artistic manifestations may be—although unlimited money and expert intelligence can accomplish almost anything—this theatre is bound to be the seat of fashion in New York; and on the whole this city, in a theatrical sense, may be said to be moving quite as pretentiously as Paris is, though from the present viewpoint there is a spirit in the Paris movement or movements that is absent from the project here so notably individualized in its beginning.

STICK TO YOUR TEXT.

As a rule it is always best for a player to confine himself to the legitimate lines of his part and to make the most of his professional opportunity, both for reputation and for the pleasure of his auditors.

There are few actors who can speak well when called before an audience, although once in a while it is noted that an actor can make a fair showing extemporaneously when invited before the curtain by those whom his professional efforts have pleased. But the actor, as an actor, is out of his element in this sort of appearance, and the better part of the public seems to know this fact. Perhaps a considerable number of those who cry out for an *entr'acte* demonstration by a player wish cynically to prove to their neighbors who are more earnest and ingenuous in the call that the actor is a poor sort of person outside of his real work, and thus lend themselves to the purpose of making him ridiculous, although it is safe to say that in every audience that grows enthusiastic over acting there always is a great number who do not care particularly whether the player favored by a call pleases by his manner or by his phrases outside of his role; for merely to see him out of character is a pleasure to such persons, and any shortcoming in speechmaking is condoned for this concession.

There are a few actors who at all times hold themselves superior to those whom they entertain, and who take occasion on a "call" to slyly make sport of those whose favor their professional work bids for; but this is a bad practice, and the actor who may be able to satirize his auditors without being found out in it by any considerable number of them is less excusable even than the actor who responds to a call only to look awkward and to find that really he has nothing of moment to say.

Of course, aside from all this there has grown up a practice in certain branches of theatre entertainment of playing upon local weaknesses. The comedians of certain "shows," like the minstrels, long have assumed a legitimate right—which has not been disputed seriously except by those victims upon whom they have borne too caustically—to crack jokes on local characters, and in other ways show that they have a knowledge of local affairs, the airing of which pleases the average audience at such entertainment.

The telegraph the other day, however, told of an episode in an Indiana town growing out of this habit that should teach players who are wont to make merry over local subjects a lesson. A traveling stock company was playing an engagement in this Indiana town, and the leading woman, during the progress of the play, is said to have made disparaging remarks about the place. According to the report, "some in the audience enjoyed the jokes and applauded, but others took the 'roasts' seriously and resented them with hisses and cat-calls." The actress continued to "guy" the town, when a man in the rear of the audience drew a revolver, fired at her, and disappeared before he could be arrested. The actress was slightly wounded in the leg, and it will probably be a long day before she indulges again in such "asides." Of course the assault by the man with a revolver—he was said to be intoxicated—was outrageous and criminal; but there can be no excuse for the action of the actress that inspired it.

CLYDE FITCH ON THE DRAMA.

Clyde Fitch addressed the League for Political Education at the Hudson Theatre on Saturday morning, Feb. 24, his topic being "The Play and the Public." Mr. Fitch spoke optimistically of the future of the drama and hopefully of a National Theatre under the present plans. He emphasized the point that people would get what they wanted and nothing else.

"People who want to improve the theatre should go to the theatre," he said. "The demand creates the supply, but no amount of supply will create a demand. There will be good plays and bad plays, according to the audiences attending. The theatre is one of the greatest popular forms of interest and relaxation. The demand causes the supply, as in everything else.

"It was not the 'small eclectic crowd,' but the general public, who made Bernard Shaw a success. Candida had a desperate struggle for existence until fashion, looking around for a Lenten penance, discovered it and took it up. Man and Superman had one of the smallest first-night audiences of the season, and only began to draw good houses when the general public took hold.

"The play should teach the ethics of life by example. It can and it does. It appeals to our better instincts and husbands our endangered ideals. Just how great it shall be rests primarily with the public, that can come or stay away. If it allows the stage to be ruled by the vulgar and the licentious it will get that kind of plays.

"The cry has always been raised that the plays are not what they ought to be, but the theatre is in a good way. There are many good American dramas. There is all the time more serious interest in the drama, and there are more able men writing serious criticisms.

"As to the National Theatre, it is up to you, the dear people, if it is to succeed. The public demands American drama. It has had enough of lords and ladies, the French triangle of husband, wife and another man, on which every tune has been played. 'Show us our own life,' was said, and men have responded, laying the foundations of our National Theatre.

"The American theatre is not in a bad way. It is in a good way. We are in the habit of thinking of our troubles as peculiar to our own soil, but that is not so. Sir Henry Irving lost his following during his later years, and could not play out a whole season in London. Bernhardt and Réjane depend for their audiences on foreigners and provincials, and even have to make foreign tours. In Austria and Germany, it is true, things are different. In those countries there is a big, serious minded public which goes to the theatre with a rested stomach and a free mind."

In conclusion he remarked that if Hamlet had been brought out in New York the critics would probably have referred to it as a "new play (having too much talk), with a hero who ought to have been in the Utica asylum, and a bunch of murders in the last act worthy of a Bowery melodrama."

A THEATRE FOR AMATEURS.

It is said that a theatre is to be built at the corner of Broadway and Forty-third Street for the use of amateur theatrical organizations. Several wealthy men are interested in the plan and are lending their support to the project. The Mummers, one of the best known amateur dramatic organizations in the city, are particularly interested in the new theatre, and a formal announcement of the scheme will probably be made at the close of their performance at the Berkeley Lyceum to-night.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Feb. 15 to 22, 1906.

AGENT AND THE WIDOW. By R. Stodart and C. Lindsay.

COWBOY'S VISIT. By Harry E. Olson.

CUPID AND A WAGER. By Tom P. Morgan.

THE DREAM; a play in one act. By Peyton Boswell.

FALLEN BY THE WAYSIDE; a drama in five acts. By F. Summerfield.

I WOULD LIKE TO BE YOUR PAL. New York Music Company, New York.

IT'LL ALL COME OUT IN THE WASH; vaudeville sketch. By Emery Pottle and Clayton Hamilton.

IVY AND THE OAK; a romance in a prologue and three acts. By Harry E. De Lasaux.

KING ZIMM OF ZANZIBAR. By Irving M. Wilson.

LITTLE STRANGER; a play in three acts. By Michael Morton.

MISS TREE; a vaudeville in one act. By H. T. Cottrell.

MYSTERY OF PHYLLIS. By Edgar Allen Woolf.

LES FILLES JACKSON ET CIE.; opérette à spectacle en trois actes. By Maurice Ordonneau. Musique de Justin Clérice.

GIRL RAFFLES. By Charles E. Blaney.

GREATER EVIL; comedy in three acts. By Eloise Steele.

HOW JACK GOT BUSY; a vaudeville sketch in one act. By Henry Eastman Lower and William Prescott Watts.

MOUNTAIN MYSTERY. By Roy West.

THE PASSION; a Biblical drama. By G. Beaulieu.

SHAH ZAMON, KING OF WOMEN. By Gaston Clare and Morris Gumbert.

TAMING OF JULIA; a comedy in four acts. By W. R. Hildreth.

TWIN KING; a comic opera in two acts; book and lyrics by H. N. Farrar; music by Robert G. Boarman.

WIFE'S LESSON; one-act comedy. By Lillian S. Corbin.

PERSONAL

HARE.—John Hare appeared at the Comedy Theatre, London, on Feb. 22, in The Alabaster Staircase, a new play by Captain Marshall, and made a personal hit. The play is of a political character and is said to be uneven in construction.

DROUET.—Mr. and Mrs. Robert Drouet have gone to Lakewood, N. J., where they expect to remain until Mr. Drouet shall have entirely convalesced from his recent severe illness.

MCCLOSKY.—J. J. McClosky, the author of Across the Pacific and other successful plays, has just finished an Indian melodrama highly romantic and picturesque, entitled A Daughter of the Sioux. Florence Hamilton is the actress who secured it and will give it a metropolitan production in the near future under the management of Garland Gaden.

ADAMS.—Maude Adams' tour in Peter Pan has been abandoned for this season, and she will remain at the Empire Theatre until the house closes for the Summer.

GOODWIN.—N. C. Goodwin revived An American Citizen at the Shaftesbury Theatre, London, Feb. 22. The play and star were received with favor.

HERNE.—Chrystal Herne returned to America on the *Cedric* last Thursday and went at once to Milwaukee to join Arnold Daly's company.

BARRYMORE.—Ethel Barrymore was the guest of the Twelfth Night Club at its rooms in the Berkeley Lyceum on Feb. 20. Miss Barrymore and Alice Fischer welcomed the guests.

FEALY.—As Maude Fealy's contract with John Cort calls for the production of Martha Morton's play early in September Miss Fealy will not go to Australia with the William Collier company, which will not return to America until October.

WINTER.—William Winter has resigned as trustee of the Staten Island Academy, at New Brighton, after many years of service on the board. Continued ill-health and the pressure of his professional work is the cause of his action.

MARLOWE.—Julia Marlowe was painfully injured Friday evening at Pittsburgh. She was about to step into her carriage when her ankle turned. At her hotel it was found that she would have to remain in bed for several days. Her roles were taken by Alice Harrington.

TENNANT.—Dorothy Tennant is ill with typhoid fever in Milwaukee. She was taken sick at the beginning of her engagement in The College Widow in Milwaukee and sent to Knoulton Hospital, where she is said to be in a critical condition. Her part is being played by Elsie Payne.

POLLOCK.—Channing Pollock is rapidly recovering from an aggravated attack of mumps, and is now able to sit up for a short time each day. He expects to return to his desk about the last of the week.

BELASCO.—David Belasco entertained Mr. and Mrs. Fred Belasco at a beefsteak dinner on Saturday night. Among the guests were Augusta Belasco, Rena Belasco, Mrs. Vokes, Mr. and Mrs. Sewell Collins, Brandon Hurst, Mrs. Julia Roberts, Mr. and Mrs: Sloan, and Mr. and Mrs. Charles Ross.

LACKAYE.—Wilton Lackaye, who has long desired to play Sir Giles, is at work with William A. Brady on a revision of A New Way to Pay Old Debts. The play has been in disuse since the late E. L. Davenport appeared as Overreach. The revival will probably be made in Chicago, and the play will be retained for occasional use as a feature of Mr. Lackaye's repertory.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

H. R. D., Elmira, N. Y.: Write to William Josh Daly, care of William Morris, 6 West Twenty-eighth Street, New York.

HENRY J. HOWARD: Answers to your queries will be found in the article in THE MIRROR this week headed "Plans for Mrs. Fiske and Bertha Kalich."

E. A. C., London, England: 1. The address of the Penn Publishing Company is 923 Arch Street, Philadelphia, Pa. The Penn Printing and Publishing Company's address is 605 Sansom Street in the same city. 2. Numerous tragic one-act plays with a woman as the central figure have been presented by well-known American actresses. The best example of all is Little Italy, in which Mrs. Fiske created such a sensation. A Light from St. Agnes is another splendid example written by Mrs. Fiske herself. Early this season Margaret Illington produced a little piece more poetic than dramatic, entitled A Maker of Men. Madeleine is really in two scenes with one setting, and which, though presented by Henrietta Crosman, was no very great success. If in search of something less generally or of something that could be produced without paying a large royalty you would probably do well to examine a collection of short French pieces. A little piece which just verges on being actual tragedy was recently produced by the American Academy of Dramatic Arts and is now in vaudeville; it is called The Queen's Messenger. 3. To procure copies of the two plays you mention it would be advisable to write directly to the Stanhope-Wheatcroft School.

J. A. L., Watertown: 1. The earliest comic scene in the English language is supposed to be the incident of the stolen sheep which figured in one of the miracle plays presented by the Ben Greet company two seasons ago. The unknown author, in writing a "miracle" descriptive of the nativity, added what we should now style as a comic sub-plot. One of the shepherds stole a sheep, took it home and concealed it in bed with his wife. When the other shepherds arrived the wily thief pretended that the lamb was a new-born child, but the subterfuge proved of no avail. Another of the earliest comic characters is the wife of Noah in the pieces treating of the flood. She is represented as a vixen and a skeptic who does not believe that it is going to rain, and has to be taken into the ark by main force. 2. The miracle plays of the Continent were generally on a more elaborate scale than those in England. In France the stage was generally divided into three distinct stories—earth in the middle, heaven above and hell beneath. Hell mouth was represented by a grotesque head down which imps thrust the transgressors. 3. Many of the early conventions explain themselves. For instance, it is perfectly clear why Herod always wore red gloves. The students have been especially puzzled by the fact that Pontius Pilate always wore a green cloak and the Lord God was always clad in a suit of white leather.

THE USHER

Henry Guy Carleton is slowly but surely convalescing from his severe illness of last year and is at present sojourning at Jacksonville, Fla.

"I am able to limp around a little, with the aid of an attendant and a cane," he writes, "and I am also able to resume work for two or three hours a day and have done a great deal already in the preparation of one of my new plays for the market."

That Mr. Carleton's mind is as vigorous as ever is evident from more than one token of its activity. It is remembered that while he resided in New York, several years ago, he sought a mental foil from his playwriting in the study of electricity, and within a very short time he had evolved a number of very valuable electric inventions—so valuable, in fact, that a company was formed especially to exploit them.

♣

Recently, Mr. Carleton writes, he has invaded another field with success. Those who know Mr. Carleton well are aware that he has a vast fund of information in various fields remote from that of the drama. His electrical inventions in a way show his wide range of thought and action. He has, it appears, now invented or discovered a specific for neuralgia, the full disclosure of which only awaits publication in one of the leading medical journals of the world. "I have not sought to make money by this discovery," he writes, "although it is entirely obvious that by keeping the remedy secret I should have done so; but I believe that humanity is entitled to the gratuitous use of everything which may alleviate suffering or retard the approach of death." Mr. Carleton does not wish to anticipate the publication of his discovery, but he calls attention to two points of interest with reference to it:

One of these is that though members of the theatrical profession may not suffer more frequently than any other class of arduous workers from neuralgia, it is obvious that when they do they are most frequently under conditions where recourse to opiates and anodynes (hitherto the only means attainable for relief, and temporary at best) is impossible, either because no medical man is accessible, or because doses of opiates or hypnotics large enough to dull the pain will of themselves incapacitate the player from his work, so there is nothing left but to suffer till the journey is ended or the curtain down.

The second is that it was precisely to these conditions the discovery was due. I was traveling for a few days with a company on tour with one of my plays, when the well-known actor, Harry English, our leading man, came to me with the news that his wife, who played a small but indispensable character, was prostrated with a neuralgic attack. It was through my effort to give her at least temporary relief until after the performance, that I was led to this discovery.

There are several fortunate features attending its use. It is entirely harmless when used even in quantities several times above the required amount, except when the sufferer has diseased arteries. Used within proper limits, even upon such a patient, it has no appreciable effect on the system. It is used externally. In ordinary neuralgias, such as those of the face, it does not require a physician's services for its application. Not least of its merits is that it takes only from three and a half to four minutes to effect a cure, and as a rule there is no return. Finally, as the quantity required by most cases does not exceed three drops, it is easily and conveniently carried, and enough to cure fifty cases should not cost over twenty-five cents from any metropolitan chemist.

The fact that neuralgia has driven many to suicide, and many more into the morphine, opium and chloral habits, and thence to the asylums for incurables, combined with the fact that neither medical nor surgical science is able to cope with it, except to afford uncertain and temporary relief, has made this affliction a curse to humanity, and I take no little satisfaction in my rapidly increasing list of cures, for now I am beginning to get reports from hospitals and from regular physicians of record whom I have asked to try it. In the thirty-seven cases given in my report—the first upon which I tried it—thirty-two resulted within four minutes in entire and permanent relief. The other five were useful in establishing the fact that where the neuralgia is sympathetic and due to another disorder permanent and sometimes even temporary relief may not be expected—but, as shown, these were but five in thirty-seven cases.

If Mr. Carleton's discovery, on full tests of it—and his confidence in it would seem to be well founded on the experiments made—should prove to be a specific, the popularity he long has enjoyed as a playwright would be supplemented by the gratitude of an untold number of sufferers from one of the most unfortunate of ailments, especially as he purposes to give his remedy to the world.

♣

The New York *World* last Friday printed the following startling special dispatch from Detroit:

Richard Mansfield, before leaving here last night, made the definite announcement that at the end of three years he will retire from the stage. One of the three tours he is to make will include his engagement at the Theatre Sarah Bernhardt in Paris. Mr. Mansfield said:

"I have never until this moment made known my purpose to abandon the profession, at least active campaigning in it. For many years I have expended all my physical and intellectual energies on my stage work. My endurance is gradually weakening under the strain. There is no prospect of anything resembling rest unless I drop the work entirely. This I shall do after completing three more tours. That will leave me to begin the year 1910 in my own way.

"I have no fault to find with the public. Far from that, I have met with such encouragement as few men of my age could boast in this calling. Fortune has held out a cordial hand to me and plenty sits smiling at my board. Applause has followed me in flattering volume from the outset of my stage career. That I have been appreciative of it I most earnestly wish the public to know, and that I shall not abate my industry during the closing years of my stage life I also wish to declare.

"I am wearied beyond measure. Body and mind demand rest, not that I am aware of any near approach of imbecility or paralysis, but there comes a time in every busy man's life when a lull in the hot race seems imperative. That is my conviction and I shall act upon it.

"I want you to believe, and I want my public to believe, that this is not a bid for augmented interest in me or my proceedings. I have decided to retire at the time specified, and that is all there is to it. There shall be no backing and filling—no farewell tours and then some more farewell tours. At the end of 1909 I shall disappear from public view so far as the stage is concerned."

♣

According to the most authentic data of his life, Mr. Mansfield was born in 1857, and thus is but 49 years old. In three years he will still be in the heyday of life as an actor—or should be—for great players have been, and will continue to be, at their best at or after fifty years.

It seems strange that a man artistically as active as Mr. Mansfield continues to be should complain that his endurance is weakening; yet there is some comfort in the promise that although he has entered upon his farewell it will continue for a comparatively long term.

Of course it was hardly necessary for Mr. Mansfield to disclaim any purpose to excite public interest in his announcement, as personally he depends upon legitimate means for publicity, and deplores and avoids the eccentric; nor was it necessary for him to say that he was not aware of any near approach of imbecility or paralysis. His intellectual keenness and his physical activity are steadily demonstrated outside of his prodigious artistic labors. The sad part of it is that he should for a moment contemplate retirement from a field that he has adorned.

And yet there will be doubts as to his relinquishment of the work of an actor at the expiration of the period named; for it is difficult for any actor—and it will be doubly difficult for Mr. Mansfield—after impersonating vividly kings and princes, beaus and misanthropes, and a whole line of other strongly marked characters, to sit down to the leisurely life of a gentleman of means and tamely watch the procession as the world flies past.

♣

The friends of Mr. Mansfield will argue with him against this determination, and they will find few precedents in dramatic history for his throwing off the masks of his characters and becoming a plain, every-day citizen. It is true that Edmund Kean, because of a life of dissipation, died at the age of 46, when in ordinary circumstances he should have been at his artistic prime; and it is true also that Charles Kean left the stage at the age of 55, and Macready at 54; but Irving recently died in harness at the age of 69; Forrest was practically "the noblest Roman of them all" until 66; Garrick, that prince of players, did not leave the stage until 60, dying six years afterward; the elder Booth—whose life was woven with strange excitements and his vitality too early dissipated—played until he was 56; the elder Salvini sometimes still plays, and he is 77; Constant Coquelin, still playing, is about 65; Joseph Jefferson had but just retired at the age of 76; and Macklin, the famous Shylock—a character prominent in Mr. Mansfield's repertory—played until he was about 100 years old.

With such an array of actors—whose number can be almost indefinitely increased, although not among men so famous—who gave pleasure to the public, although stricken with years, what man of prominence in the theatre could seriously think of abandoning the fascinations of varying and dignified impersonation, watched and applauded by a vast public, to become a mere looker-on in the commonplace world?

ART THEATRE.

The Board of Founders of the new art theatre held a meeting on Friday, Feb. 16, at the house of James Henry Smith. Charles T. Barney was elected president. J. Pierpont Morgan, William K. Vanderbilt, Hamilton Twombly, Henry Walters and W. De Lancey Kountze were added to the board, which is now prepared to direct active proceedings of the association. There is reported already to have been an astounding demand for subscription seats and the allotment of boxes, of which a certain number will be sold, is at present under consideration.

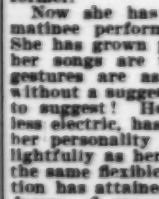
W. D. CORBETT MISSING.

William D. Corbett, who had just assumed the leading role in The Duke of Killicrankie, has disappeared and has not been seen since Friday. Corbett went with the company to Winsted, Conn., on Friday morning, and when it came time for the curtain he could not be found. His clothes were found at the hotel, but not a trace of him. His part was read by Neil Florence. His manager thinks the task of studying the seventy-five pages of the part has affected his brain temporarily.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

A religious service under the auspices of the Brooklyn Chapter was held at Unity Church on Sunday morning, Feb. 18. The music and exercises were conducted by the admirable choir, now one of the most important and attractive features of the parish. The sermon upon "The Church and the Stage" was delivered by the pastor, the Rev. William M. Brundage, who traced the drama from its origin among the Greeks. In its successive stages of development he pointed effectively the relation in which at the outset it stood toward religion, and indicated how, through the fault and folly of both church and stage, alienation and misunderstanding had grown up and through many years had caused injustice, distrust and enmity to obstruct what should have been a mutual and noble work for the good of art and for the blessing of humanity. He spoke with earnest and loyal interest of the services now being rendered by chapters of the Alliance in all parts of the country to the common cause in which both church and stage are so harmoniously and happily engaged. A large attendance at this service of members both of the Brooklyn and the New York chapters and of many interested in the Alliance work made the occasion one of unusual interest.



On the evening of the same day the regular February service of the New York Chapter was held at the Church of the Holy Apostles, the service being conducted by the Rev. Robert Paddock and the Rev. Frank M. Crowder, of New Brighton, Staten Island. The full choir of the church conducted the singing and the sermon was preached by the Rev. Mr. Crowder, whose subject was suggested by the miracle of the water turned into wine, and who in a very loyal tribute to the work of the Alliance illustrated its achievements and its hopes by pointing out the significance of the miracle story as signifying that all the good things of life, its pleasures, its tastes and its pastimes, and even the every-day of human experience, were legitimately intended for a high and noble purpose, and by the faithfulness of conscientious and devoted believers ought always to be consecrated to the highest service of humanity. The preacher spoke with admiration and respect of the great work of the Alliance and pledged his hearty co-operation in every way in his power to make the organization an institution of abiding usefulness throughout the land.

The two services held on this Sunday were enjoyed by an unusually large attendance of members of different chapters and indicated a most gratifying interest on the part of others in the community, who more and more are attesting in this and other ways their belief in and their support of the work to which the organization is devoted.

MADAME YVETTE GUILBERT.

Ten years have passed since Madame Guilbert first came to New York as a favorite Parisian *chanteuse*, appearing at the Olympia under the management of Hammerstein. Then she was slight and sinuous; her expressive shoulders spoke subtle volumes of Gallic sophistication, her silken thread of a voice gave delicate enunciation to a world of alluring wickedness, and her songs were savored with the daring spice of Continental cafés. Her triumph was a magnificent conquest, winning over by sheer piquancy of charm a whole city full of people who would never, never under any pretext have applauded such insidious art from a less fascinating performer.

Now she has reappeared for a fortnight of matinee performances at the Lyceum Theatre. She has grown plump and miraculously demure; her songs are the most innocent ballads; her gestures are as vivid and as picturesque, but without a suggestion of what—of what they used to suggest! Her skill, though perhaps a trifle less electric, has gained in finesse and maturity; her personality has ripened and changed as delightfully as her appearance; her voice possesses the same flexible magic as of yore, and her rendition has attained what seems to be the ultimate degree of grace and half-mocking, half-pathetic coquetry. As the French say, she is "spirituelle"—incomparably "spirituelle." The modulations of her tone and manner are an intricate mystery. No other woman who has ever visited these shores could command so gracious and varied an art of pantomimic illustration, so minute, so finely shaded, yet so vitally dramatic.

Madame Guilbert's performance is entitled "Two Centuries of Chansons," including "Chansons Pompadour" of the seventeenth and eighteenth centuries, and "Chansons Crinolines" of about 1830. In each case she wears beautiful costumes of the period depicted, making a picture that is equally captivating for every epoch. Her pathos, as in "Les Souvenirs de Lisette," is perhaps all the more delightful because it is not sympathetically too profound, albeit nothing could well be of a more susceptible sweetness. Her humor is the one quality which can never be surpassed. In amusing little pieces, such as "Les Cloches de Nantes," she is absolutely peerless, for she seems to have achieved the acme of ballad singing. The audiences are carried away by the encores which she renders in her own quaint and unique English.

It is no small achievement to play accompaniments for an artist with such whimsical ideas of tempo and phrasing; consequently Richard Hageman deserves to be honored for the exquisite tact with which he accomplishes this task. A violinist, Armand Forest, plays between the groups of songs—and plays with something more than sound taste and technique.

CATHOLICS BAN SAPHO AND CAMILLE.

On the evening of Olga Nethersole's first performance of Sapho on her recent engagement in Toledo, O., the Lucas County Federation of Catholic Societies issued the following resolution:

"*Resolved*, That we, the Lucas County Federation of Catholic Societies, do hereby express our deep regret, disgust and indignation at the performance of a play the subject matter of which is unfit for clean and chaste minds, and that we sincerely hope that all well-intentioned people of the city will help so to treat this outrageous attempt at defiling the stage that the managers of our local theatres will never dare to invite our Toledo public to such salacious exhibitions, feeling convinced that as William Winter, the dramatic critic, has put Sapho and Camille among the putrid plays that disgrace our stage, all good citizens of whatever belief will withhold their patronage from such plays and theatres.

"We believe that subjects which are impregnated with moral filth should be kept under ground as any good sewerage system must be kept under ground, and that exhalations of moral putrefaction as found in Daudet's novels should be more carefully avoided than the poisonous miasma of disease-breeding marshes.

"Especially will respectable and chaste womanhood feel insulted by such degradation of the sex, and we hope that there are enough loyal and sincere defenders of true womanhood to make proper amends for the outrage committed on womanhood in plays and novels like Sapho and Camille."

Just how much effect such a denunciation from a religious society may have had it is impossible even to surmise with any conviction of accuracy. The bare facts of the case seem to be that the production of Sapho was received somewhat coldly by the audience and by the reviewers of the better-class journals.

F. C. COOPER ACQUITTED.

Frank C. Cooper, who was accused of the murder of Charles H. Smith, a member of The Two Johns company, at Danville, Ill., on Nov. 27, was acquitted at his trial last week. Harry Walters, of Minneapolis, and James Young, of Grand Rapids, who were charged with being his accomplices, were also acquitted. Cooper was rearrested on a charge of carrying concealed weapons and fined $25, which was afterward remitted.

BARBARA SWAGER.

Photo by Baker, Columbus, O.

Barbara Swager, whose picture appears above, is just nineteen years of age, and is now in the fourth year of her professional career. She appeared with the Players' Stock company of Chicago when it was first organized and remained with them until the close in the Spring. Since then she has been with Andrew Mack and two long seasons with Gordon and Bennett playing leading ingenue and juveniles. She originated the Italian girl in The Toilers and is meeting with great success everywhere. She is said to be ambitious and very conscientious. A play is being written for Miss Swager, to be produced by a well-known New York manager, and if it meets with her approval she will star in it next season.

HAMMERSTEIN'S OPERA.

On Washington's Birthday Oscar Hammerstein received a cablegram from Edouard De Reszke accepting an engagement to appear at the new Manhattan Opera House, and at last published his plans broadcast. It appears he has entirely abandoned his plans for grand opera at "popular prices," and intends to enter the field as the rival of Herr Conried. He is said to have stated that the people on whom he depends for the success of his enterprise—the prospective boxholders—were willing to go to any expense, but had no desire to educate the public. Mr. Hammerstein declares that he has himself ample capital to make the venture, and that he stands ready to sustain considerable losses at the outset, as the deficit can be made good by the profits from his other houses. Besides having now definitely engaged Edouard De Reszke for a long term he expects within a few weeks, on his next trip abroad, to sign contracts with Jean De Reszke, Madame Bellincioni, the famous European "Duse of the opera," who has never appeared in America, and a number of other famous singers. The operas at the Manhattan are to be entirely in French and Italian and are to include many works as yet never performed in this country, such as Louise, L'Attaque du Moulin and Pelleas et Melisande.

It is regrettable that the music-loving public is not to profit directly by a reduction in prices, but the mere introduction of a lively competition into the operatic field should do much to improve present conditions. Whether New York will be able or willing to support two great organizations is the mystery which remains to be solved.

CURRENT AMUSEMENTS.

Week ending March 3.

ACADEMY OF MUSIC—The Heart of Maryland—1st week—1 to 8 times.
ALHAMBRA—Vaudeville.
AMERICAN—Harry Clay Blaney in The Boy Behind the Gun.
BELASCO—Blanche Bates in The Girl of the Golden West—16th week—113 to 119 times.
BERKELEY LYCEUM—Meta Illing in Magda—1 to 4 times.
BIJOU—David Warfield in The Music Master—156 times, plus 20th week—197 to 203 times.
BROADWAY—Elsie Janis in The Vanderbilt Cup—7th week—48 to 55 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Earl and the Girl—17th week—133 to 140 times.
CIRCLE—Parisian Widows Burlesquers.
COLONIAL—Vaudeville.
CRITERION—Ethel Barrymore in Alice-Sit-by-the-Fire—10th week—76 to 83 times; Pantaloon—10th week—76 to 83 times.
DALY'S—Ellis Jeffreys in The Fascinating Mr. Vanderveldt—6th week—38 to 44 times.
DEWEY—Golden Crook Burlesquers.
EMPIRE—Maude Adams in Peter Pan—17th week—128 to 135 times.
FOURTEENTH STREET—Bedford's Hope—7th week—51 to 58 times.
GARDEN—Raymond Hitchcock in The Galloper—6th week—43 to 50 times.
GARRICK—Garrick Theatre Stock in Gallops—3d week—18 to 25 times.
GOTHAM—Transatlantic Burlesquers.
GRAND OPERA HOUSE—E. S. Willard in The Middleman—6 times; The Professor's Love Story—1 time.
HARLEM OPERA HOUSE—Robert Loraine in Man and Superman.
HERALD SQUARE—George M. Cohan in George Washington, Jr.—3d week—17 to 25 times.
HIPPODROME—A Society Circus—12th week.
HUDSON—Otis Skinner in The Duel—3d week—17 to 24 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Stock co. in Kyrits-Pyritz—7th time; Maskerade—2 to 7 times.
JOE WEBER'S—Weber's Stock co. in Twiddle-Twaddle—9th week—59 to 65 times; The Squaw Man's Girl of the Golden West—1st week—1 to 7 times.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Fritzi Scheff in Mlle. Modiste—10th week—65 to 71 times.
LEW FIELDS—Louis Mann and Clara Lipman in Julie Bonbon—9th week—67 to 74 times.
LIBERTY—Commencing March 1—The Redskin—1st week—1 to 4 times.
LONDON—Tiger Lilies Burlesquers.
LYCEUM—The Lion and the Mouse—15th week—116 to 123 times.
LYRIC—Mexicana—5th week—35 to 42 times.
MADISON SQUARE—The Tale Mart—2d week—9 to 16 times.
MADISON SQUARE GARDEN—Motor Boat and Sportsmen's Show.
MAJESTIC—Williams and Walker in Abyssinia—2d week—8 to 15 times.
MANHATTAN—The Triangle—2d week—8 to 15 times.
MENDELSSOHN HALL—Musical Recitals.
METROPOLIS—Under Southern Skies.
METROPOLITAN OPERA HOUSE—Carried Grand Opera co. in repertoire—15th week.
MINER'S BOWERY—The Merrymakers Burlesquers.
MINER'S EIGHTH AVENUE—Washington Society Girls.
MURRAY HILL—Uncle Tom's Cabin.
NEW AMSTERDAM—Fay Templeton in 45 Minutes from Broadway—9th week—67 to 74 times.
NEW STAR—The Child Slaves of New York.
NEW YORK—The Rogers Brothers in Ireland—5th week—35 to 42 times.
PASTOR'S—Vaudeville.
PRINCESS—Brown of Harvard—1st week—1 to 8 times.
PROCTOR'S FIFTH AVENUE—The Mimosians.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—The Prisoner of Zenda.
SAVOY—Mr. Hopkinson—3d week—18 to 25 times.
THALIA—King of the Opium Ring.
THIRD AVENUE—A Desperate Chance.
VICTORIA—Vaudeville.
WALLACK'S—William Faversham in The Squaw Man—19th week—151 to 158 times.
WEST END—Rufus Rastus.
YORKVILLE—William J. Kelly Stock in The Lady of Lyons.

TELEGRAPHIC NEWS

CHICAGO.

Purifying Melodramas—The Pearl and the Pumpkin—Mantell's Engagement.

(Special to The Mirror.)

CHICAGO, Feb. 26.

The slashing, rearranging and renovating of melodramas for Chicago dates has suddenly become an extensive industry, and even the word "dodgast" is now looked on with suspicion. Such business as crushing a woman's head in a vise to make her confess has been cut out, one melodrama has been virtually rewritten, and some plays, I hear, will be on the waiting list, as far as getting into Chicago is concerned, for a long time if not permanently. Children have been prohibited from acting here, and the authorities have their eyes on gunplay. Otherwise melodrama in Chicago is doing quite well.

Seeing the leading woman as the leading man is at least unusual. Adelaide Keim will play Hamlet at the Bush Temple next week.

Lyman Glover says The Land of Nod never had a losing week while at home at the Chicago Opera House, and is now making as much money as any musical comedy on the road. Mr. Glover also says that every week of His Honor the Mayor was profitable.

Frank X. Finnegan, of the American, might as well stand forth as the chief fixer of musical comedies that come to town and write his name Frank (f)X. He was tinkering two or three last week.

Dr. Freeman, who is skillfully guiding the Haymarket through the most prosperous season of its history, is not only the handsomest manager but has the handsomest office in town. Messrs. Carter and Hogan at the Criterion have an office that is nearly as handsome and has the advantage of a rare collection of bric-a-brac.

Jay Rial, who has been in town of late, goes with the Forepaugh-Sells combination again the coming season.

Harry von Tilzer was in town last week and left word that he might reopen the von Tilzer branch music house here.

Eugene Moore, who is one of the most excellent combinations of leading man and stage director that ever revealed the dual talent in Chicago, is going out in Monte Cristo next season under the direction of Fred Conrad, formerly manager of the People's Theatre. The tour will begin in September.

One hundred busts of Shakespeare were set up about town last week by William A. Brady, assisted by James Wingfield, on behalf of the Grand Opera House. The busts are white and each bears a tablet announcing the plays of the Robert B. Mantell engagement at the Grand, beginning this week. One bust stood proudly alone, with appropriate draping, in a big show window, and altogether the 100 formed the most artistic and effective advertising of the season.

Grace Griswold has made a nice little hit, I am told, as one of the crusty dames in The Vanderbilt Cup on Broadway.

An actress who had her baby with her had to take the baby recently to a local theatre where she was playing, not having income sufficient to hire a nurse to care for the child at the hotel. Word about the baby got to the authorities somehow, and one night an abrupt interruption of the play was threatened while the presence of the baby was explained.

The gorgeous Pearl and the Pumpkin has been doing fairly well at the Illinois. There was a good house Wednesday night and numerous personal hits, though the book was not affluent. Harry Gilfoil's imitations were tremendously successful. The audience seemed determined to make him give up his whole repertoire, and he yielded gracefully. The human sailboat, locomotive and automobile were happy innovations, and the pumpkin man was accepted as a masterpiece in make-up. Ethel Johnson's dancing was as big a hit as Gilfoil's imitations. Dainty Gertie Carlisle and Sager Midgley were as successful as ever they were in vaudeville. The Ercole-Ariana Troupe were a revelation of Spanish beauty and graceful dancing, and the "Easter Lily" song, with lily plantation scenery, was an unusually beautiful number that was immediately appreciated.

Albert Andruss and Mrs. Andruss (Agnes Herndon) were in the city last week, Mr. Andruss being a member of Andrew Mack's company. Some years ago Mr. Andruss was leading man of the Victoria, later New American stock theatre here.

"Camille, with specialties," is to be the attraction at a nearby theatre in a few weeks. The house-manager said his patrons wanted something lively, so the Camille manager "chucked" in a quartette between acts.

The Russians have captured Chicago critics and other observant theatregoers, and will come again later on. The attendance the second week was much better than the first, and the reputation of Madame Nazimoff steadily increased, as well as that of Mr. Orlenoff. Zaza attracted much attention and Ghosts was repeated by request.

The business of The Gingerbread Man picked up and held good the closing week.

The Columbus will have David Harum week of March 11, followed by Ninety and Nine, Russell Brothers, The Choir Singer, and Ben of Broken Bow.

Selma Herman gave glimpses of her ability in The Queen of the Convicts, the Kremerized version of the assassination of Alexander and Draga of Servia, at the Academy last week. Julian Noa's King Alexander was commendable and the play seemed to please.

East Lynne just stowed the Bush Temple full of people all last week and Miss Keim, quietly and easily in command of the art of emotional acting, extracted the last available tear from the crowds of women. George Alison was a good and proper Archibald and Edward McGillen a good Wilson. Gertrude Rivers was nicely fitted with the part of Barbara Hare, and played it in a most natural and satisfying manner.

A fairly good company, headed by Carrie Lamont as Larry, was at the Bijou last week in Fighting Fate. The specialties by Irene Mears, Thomas Yost and Harry Smith included some exceptionally good dancing and were successful. Max B. Davidson's Pincus Meyer was popular comedy. The wireless telegraph scene was sufficiently sensational.

The bills this week: Grand, Robert Mantell; Garrick, Arnold Daly; Auditorium, Yankee Circus on Mars; Studebaker, Ben Greet, Illinois, Pearl and Pumpkin; Chicago Opera House, Coming Thro' the Rye; La Salle, The Umpire; McVicker's, Checkers; Great Northern, Under Southern Skies; Bush Tempie, What Happened to Jones; Columbus, Marching Through Georgia; People's, By Right of Sword; Marlowe, Camille; Alhambra, Burglar's Daughter; Bijou, Lighthouse by the Sea; Academy, Dangers of Working Girls; Colonial, Prince of India; Powers, Hauptmann's Sunken Bell (Monday) and the Lion and the Mouse (closing week).

Alla Nazimoff's brilliant performance of Zaza in Russian was repeated Saturday afternoon at the Studebaker before a good house in spite of rain. Curtain calls were numerous.

There is talk of bringing The Lion and the Mouse back for a Summer run.

The advance sale for The Yankee Circus on Mars, the first Hippodrome attraction in Chicago, was very large and the opening Saturday night took place before a great audience. The entire Yankee Circus on Mars was given with some new foreign acts, including the Meteors, Manilio Marnitz team and the Everetts. Further notice next week.

Sara Truax attended the reception of the local chapter of the Actors' Church Alliance last week and gave a fine address.

Manager Marvin, of the Marlowe, has made some changes in his prosperous stock company. Charles Ferris has succeeded Sam Hunt and Louise Carter opened with the company yesterday as leading woman in Camille. Manager Marvin says attendance continues good.

Bertha Galland in Sweet Kitty Bellairs will follow Arnold Daly at the Garrick and Margaret Anglin will begin an engagement on March 26 in Zira.

Crystal Herne arrived Saturday to join Arnold Daly's company.

John Drew comes in De Lancey on March 5.

The Western Little Gray Lady company will open in Chicago in March.

Chauncey Olcott follows Checkers at McVicker's.

The Metropolitan Grand Opera season will open at the Auditorium on Monday, April 2, and close the following Saturday night. Monday, Queen of Sheba; Tuesday, Faust; Wednesday matinee, Don Pasquale and Hansel and Gretel; Wednesday night, Lohengrin; Thursday, Carmen; Friday, La Tosca; Saturday matinee, Martha; Saturday night, Tannhauser.

Klempt and Gazzabo will have five companies on the road next season, two Big-Hearted Jim, two On the Bridge at Midnight and a new play.

Elfie Fay in The Belle of Avenue A did a big business at the Great Northern last week. The star kept the house in a state of pleasant upheaval all the time she was on, and her songs all were extended to twice their natural size by the encores. Harry Fields approached Miss Fay in popularity and running out of extra stanzas and songlets in his parodies specialty and had to confess he "didn't know any more." Will Rising made a good Judge Stuyvesant.

Robert Mantell and Mrs. Mantell are guests of honor to-night at the second annual banquet of the Chicago Shakespeare Club at the Auditorium. The dinner is at 11.15 P. M.

Recent engagements through the Wildman Theatrical Exchange: For Louis J. Russell in The Middleman, William J. Woods, S. S. Silvester, E. S. Laurence, Bruce Rinaldo, Carrie Weller and Maude Street; for Gordon and Bennett, W. S. Hamner and Rachel May Cloak; for Why Women Sin, Fred Tillish, Arthur Davis, Fred Trainor, Margaret Neville and Ethel Weston; for Old Arkansas, Charles Burch and Amelia West; for Holden Brothers, Robert O'Connor, Clarence Kent and Charles W. Dingle; for Hooligan in New York, Clara Evans and Madge Voe; for Quincy Adams Sawyer, Russell Simpson, Harry Dewey and Leona Soule; for Dora Thorne, Mark Elliston; for On the Bridge at Midnight, Willa Feour; for Human Hearts, Dora Mitchell and Allie James; for To Die at Dawn, E. J. Piel; for His Highness the Bey, Edwin R. Whelan; for An Aristocratic Tramp, Ernest Robinson.

OTIS COLBURN.

BOSTON.

Mrs. Carter at the Tremont—May Irwin—Shakespearean Revival—Theatre Laws.

(Special to The Mirror.)

BOSTON, Feb. 26.

Most important of all the dramatic events in town to-night is the opening of the engagement of Mrs. Leslie Carter at the Tremont with Adrea. This is the first time that she has ever appeared at that house and it has been two seasons since she has played here, so that there was a double reason why she had a large and brilliant audience to welcome her to-night. The production and the cast were the same as those so recently seen in New York and came in for much praise, while the work of the star was quite equal to anything that she has ever given here. In the course of her long engagement she will revive Zaza, but the clergy are decidedly against Bostonians seeing Du Barry again.

May Irwin packed the Park to the doors with Mrs. Black Is Back, just as she did for a fortnight a year ago, and the indications are that this will prove another record-breaking engagement for her, as she always seems to do her best at this house. She has a capital selection of new songs to introduce this season, and Edgar Atchison Ely as the son gives her splendid assistance. John E. Hazzard is one of the best of the newcomers to the cast, his personality giving new prominence to his character.

One of the most ambitious and artistic revivals of the season was made at the Castle Square today in Julius Cæsar, which is the third of the Boston Stage Society's Shakespearean productions. At the special matinee for school children the house was packed to the ceiling by young Boston, and the audience at night was fine and appreciative. It is safe to say that this tragedy has never been staged in Boston with such classically correct stage settings as those designed by Frank Chouteau Brown. Of the actors John Craig and Charles Mackay took the honors, the former proving a heroic Brutus and the latter a thoroughly admirable Marc Antony, doing especially well in the fourth scene. Lillian Kemble found it easy to do everything possible with Portia.

Rosedale was formerly one of the greatest favorites in the old stock company at the Museum, and therefore it was not at all strange that oldtimers were especially numerous at the revival at the Empire. Howell Hansel was at his best in Lester Wallack's old role and Edwin Nicander made an amusing Bunbury Kobb. Grace Atwell, just back from Mexico, made her first appearance with the company as Rosa Leigh, and Rose Morrison's quaint humor was admirable as Tabitha Stark. The staging was admirable in every respect.

This is the last week of the engagement of William H. Crane at the Hollis, where The American Lord has been drawing the largest houses that he has had in Boston since he first gave David Harum here.

Frank Daniels and Sergeant Brue are in their last week at the Colonial and capacity audiences have been the rule at each performance. Sallie Fisher's return to the prima donna role was of short duration and Annabelle Whitford is again back in the character.

Heart-to-heart melodrama in its most convincing fashion still proves popular at the Boston, and although 'Way Down East has played here repeatedly, its popularity with the clientele of this house is unchanged. This is the second and last week of the engagement.

Mizpah is in its third week at the Majestic and large audiences still rule for this Biblical romance, with Ella Wheeler Wilcox variations. The production is especially strong in its leading actresses, and Adele Block as Esther and Olive Oliver as Queen Vashti give the dramatic contrasts which these varying characters require with great effectiveness. Their strong scenes are splendidly presented.

It was quite appropriate to have I. O. U. follow His Last Dollar as the next attraction at the Globe, and the paragraphers have not been blind to the possibilities. Kolb and Dill are popular favorites at this house, and Maud K. Willard, their leading woman, is a Roxbury girl, who has not been seen here in comic opera for some time.

Young Buffalo, King of the Wild West, brings prairie sensations and real Indians galore to the Grand Opera House this week. George W. Magee varies the custom which was inaugurated two seasons ago when juvenile prodigies were the vogue, and this week after the matinees he will give papoose receptions upon the stage with the infant redskins of the company as the centre figure of interest.

At the Bowdoin Square the melodrama of the week is Searchlights of a Great City, which has never been seen in Boston, although played elsewhere with popularity. Charlotte Hart makes a most effective Mary Jasper, and Charles Miller, Butler Haviland, and the others of the stock company are seen to advantage.

Arrangements have just been completed by which the Paul Orleneff company of Russian players will come on to Boston after their season in Chicago and will give special matinees at the Park during the weeks of March 5 and 12.

The Fatal Card has been placed in rehearsal for revival by the stock company at the Castle Square.

Lillian Kemble, out of compliment to the patronesses of the Ruskin Fair, will dress a doll in costume duplicating one of her most popular characters at the Castle Square.

Mary Hall is going to play Alice Fischer's old character in the revival of Mrs. Jack at the Empire next week. She is out of the cast of Rosedale.

Isaac B. Rich, of the Hollis, Park, and Colonial, celebrated his seventy-ninth birthday last week, and received tributes from many personal friends. The staff of the Hollis sent him a special souvenir, adorned with pictures of favorite localities identified with his youth in Maine. From the Park came a painting of Napoleon, his favorite character in history, and the men at the Colonial sent choice flowers. He received telegrams from actors and managers all over the country. Next month he starts on a cruise to the Windward Islands, his fifth journey to the tropics.

Mr. and Mrs. Maiori and their Italian company were in town last week for two more performances, giving The Two Orphans and The Iron Master at the Hub.

Mr. and Mrs. John Craig (Mary Young), of the Castle Square, are to pass much of the coming Summer at the estate which they have just purchased in Swampscott.

All the players of The Isle of Dreams, recently given at the Knights of Columbus theatricals recently, were entertained at a reception and dinner last week by Boston Council, K. of C.

Paula Edwardes was even more successful during her second week at the Tremont than during her first, and a return engagement with Princess Beggar will be welcome at any time.

Charles Mackay, of the Castle Square, rather had the laugh on the dramatic critic who found fault with his pronunciation of French in The Secret of Polichinelle. The only French word in his entire part was "Monsieur."

There was a large attendance and much interest last week at the hearing on the legislative bill to prohibit ticket speculating. All the managers in Boston are in favor of the measure, which has been introduced on petition. The bill providing for the relief of houses in smaller places from the drastic regulations imposed a year ago shortly after the Iroquois fire finally passed both branches and was signed by Governor Guild. Theatrical people who have been interested in the Touraine and its compulsory water wagon régime since the advent of John B. Moran, will be glad to know that the relief bill has been passed so that a license may be secured and a closed bar established within a fortnight.

Boston friends of Elvira Leveroni, the soprano from the North End who is now in Italy, have been glad to hear of her recent success in Un Ballo in Maschero at the Victor Emmanuel Theatre in Messina. Her debut was made in Mignon at the Belini Theatre.

Daniel R. Buffinton, theatrical manager, of Fall River, has filed a voluntary petition in bankruptcy here, with liabilities of $6,754 and assets $117. He owes $2,654 for wages, and there are fifty-eight unsecured creditors.

Another petitioner in bankruptcy is Zachariah Mode, upholsterer, who has arranged the draperies in many of the Boston houses. His liabilities are $1,963, of which $1,275 is secured, and he has about thirty unsecured creditors. His assets are $175.

Charles J. Rich, acting manager of the Hollis, is in New York for several days on business connected with some of the attractions of the near future at that house.

Edmond Rostand's play, The Princess Far Away, was given two performances in Jordan Hall last week under the auspices of the drama and music committee of the Twentieth Century Club. This was its first performance in English, and Professor C. H. Grandgent, of the department of romance languages at Harvard, delivered a short preliminary descriptive address.

JAY BENTON.

PHILADELPHIA.

New Theatre—Happyland—Clarice—Rollicking Girl—His Majesty—Eleanor Robson.

(Special to The Mirror.)

PHILADELPHIA, Feb. 26.

Negotiations are about completed and plans already drawn for a new playhouse on a portion of the old Lippincott property at the corner of Broad and Walnut Streets. It will be in the rear of the new stores now being finished, the size of the lot being 115 by 165 feet, with an arcade leading to Broad, as also to Walnut Street. The contract for building the theatre at a cost of $250,000 will be awarded within a month, and the structure is to be completed by Nov. 1. Felix Isman is looking after the business interests, and the theatre, if built, will be controlled by a firm that has for some time been desirous of getting an opening here.

The handsome new Elks' Temple, Juniper and Arch Streets, erected by the Philadelphia Lodge No. 2, B. P. O. Elks, and now being completed, will be dedicated on April 18. Arrangements are being made to have the occasion the most memorable in the history of the organization. Invitations will be extended to all the lodges in the country.

De Wolf Hopper at the Lyric Theatre is making one of the big hits of the season. Happyland remains for this and the coming week. Emil Ankemiller is with the company, doing splendid work for the organization.

Clarice, with William Gillette, at the Broad Street Theatre is in its second and final week, playing to large patronage. It is a pleasing, interesting performance that appeals to the best class of theatregoers. Maxine Elliott in Her Great Match comes on March 5 for two weeks.

Marie Cahill in Molly Moonshine is doing well at the Chestnut Street Theatre, the "star" rather than the musical comedy being the attraction. Just Out of College comes on March 5; May Irwin on March 19.

Sam Bernard, Hattie Williams and The Rollicking Girl may well feel proud of their engagement at the Chestnut Street Opera House. Robert Lorraine comes in Man and Superman on March 5; Fay Templeton in Forty-five Minutes from Broadway on March 19.

Sousa's new opera, renamed King for a Day, with Joseph Cawthorne and Nellie Bergen, will receive its initial representation at the Chestnut Street Opera House on April 2.

His Majesty at the Walnut Street Theatre is in its last week here. It has been revised and hardly anything is left of the original except the costumes and scenery. New people have been added to the cast—Anna Laughlin, Harry Kelly and Richard F. Carroll. The new music and many features, with Blanche Ring and Van Rensselaer Wheeler, make this a more acceptable performance. Blue Grass, a racing drama, by Paul Armstrong, has its first representation March 5.

The Garrick Theatre presents Eleanor Robson in Merely Mary Ann for three nights, followed by The Girl Who Has Everything for the balance of the week. Ethel Barrymore in Alice-Sit-by-the-Fire follows on March 5.

Kellar, the magician, with many new tricks and Hindu mysteries, opened at the Park Theatre this evening for a two weeks' stay. The Sultan of Sulu follows on March 12.

For the first time in this city at popular prices The County Chairman, with Maclyn Arbuckle and Willis P. Sweetnam, packed the Grand Opera House to its fullest capacity. This means big money, as the seating capacity is by far the largest of any theatre in the Quaker City. Behind the Mask comes on March 5; In Old Kentucky on March 12; Wilton Lackaye in The Pit on March 19.

The Girard Avenue Theatre presents At Piney Ridge, with Van Kinsie, Amy Farnsworth and a superb cast. The Volunteer Organist is billed for March 5.

There is a hot old time at the National Theatre to-night, where Coontown owns the roost and the Smart Set are in their element. They are very popular and give a good show, with pleasing novelties—a great improvement on their former offerings. S. H. Dudley heads the organization. Funny Mr. Dooley arrives on March 5.

The Millionaire Detective, with Howard Hall, is at the People's Theatre this week, attracting good business. At the World's Mercy comes on March 5; Queen of the White Slaves on March 12.

Hart's Kensington Theatre has How Baxter Butted In, with Sidney Toler, a rising young actor, in the leading role, aided by Della Clarke and company. A Wife's Secret is the underline for March 5.

Blaney's Arch Street Theatre has The Confessions of a Wife. Across the Pacific comes on March 5.

Forepaugh's Theatre Stock company appears in an elaborate production of The World, one of the old-time sensational melodramas and a great contrast with the present thrillers. It is really a pleasure to witness this excellent representation. The Great Diamond Robbery is advertised for March 5.

Darcy and Speck's Stock company appears in Why Girls Do Wrong. Hearts Adrift is billed for March 5.

"Follow the crowd and don't get lost" lands you at the Eleventh Street Opera House, where Dumont's Minstrels are in their element. Houses always crowded. The burlesques are the same as last week.

J. Fred Zimmerman, manager of three of our first-class theatres, sailed for Europe last week with his wife. He goes to London to look after the interests of Henry B. Irving, son of the late Sir Henry Irving, at the Drury Lane Theatre; also to arrange for his American tour the coming season, which will be under the flag of Nixon and Zimmerman.

Yvette Guilbert will give three special matinees, Deux Siècles de Chansons, at the Broad Street Theatre on March 6, 8 and 9.

The last opera of the season took place at the Academy of Music on the afternoon of March 1, being Faust, by the Metropolitan Opera company. Caruso and Madame Abbott were the principals.

Dwight Elmendorf appears in five moving picture lectures at the Academy of Music, commencing March 2 and continuing on Friday evening.

Through an error in last week's Philadelphia letter, Daniel Sully's new play, The Matchmaker, was called a revision of The Parish Priest. The plays are not at all similar, except that the leading character in both is a priest.

S. FENBERGER.

ST. LOUIS.

Constance Crawley—Bertha Galland—John Drew—Joy of Living—Sherlock Holmes.

(Special to The Mirror.)

ST. LOUIS, Feb. 26.

Constance Crawley, who began an engagement of four performances at the Garrick to-night in her Idylls of Shakespeare, has the credit of starting a large contingent of unwonted playgoers toward the little house on Chestnut Street. To-night's audience was a studious one and Miss Crawley had no trouble in making her points, which, considering the peculiar stage dress employed, were very numerous. Neither stage nor auditorium showed a white light, all the bulbs being colored either red, green or brown, with the blendings of which and the covered calciums some marvelous effects were produced. If her version of Shakespeare has to be labeled "caviare to the general" it is in order to say that her endeavor pleased her special audience, and she proved herself to be, as formerly, one of the very best readers of classic lines now before the public. In her programme are excerpts from Romeo and Juliet, as well as Hamlet. The entire performance is accompanied by special vocal and instrumental music, constantly heard and producing a beautiful distant effect quite in keeping with a dramatic representation after the Elizabethan model. Miss Crawley's popular matinee comes to-morrow and her engagement ends on Wednesday night.

This morning the sale of single and season seats for the Bernhardt engagement, beginning next Thursday night, started at the Garrick box-office. The line formed at early breakfast and was kept intact almost the entire day, despite the fact that there had been ample mention of the scarcity of seats owing to the three weeks' sale under the new mail-order rule. Speculators have no chance this trip. The audiences will be the largest and most fashionable assembled in a St. Louis playhouse for many a year.

Bertha Galland's second week in Sweet Kitty Bellairs finished strong at the Garrick on Saturday night. The young and beautiful actress scored an immense local success.

A red-letter week began at the Olympic to-night, when John Drew began with his novelty, De Lancey, by our own Augustus Thomas. There has been some mention of a purpose on Thomas' part to portray in his title character our own David R. Francia, but inasmuch as De Lancey does not during any of his action chop down Forest Park and show delay in restoring it there may be some mistake in the announcement. In the new character Mr. Drew preserves his ineradicable individuality, and with becoming aplomb, sang froid and other pseudo Gallicisms refuse entirely to sink or disguise himself. His perfect stage manners are still the delight of our *arbiters elegantiarum*, and herein he finds, as erstwhile, his just praise. Margaret Dale appears to advantage in the new play. Pitted against Crawley and Bernhardt, the full strength of the local Thomas vogue will be thoroughly tested.

At the Century Manager Cavanagh has a revised version of The Wizard of Oz. Montgomery and Stone started in Sunday night with a vim that betokened a desire to do their level best.

Sudermann's Es Lebe das Leben (The Joy of Living) was given with good effect by the Heinemann-Weib stock company at the Odeon on Wednesday night. Die Rote Gretel, a new farce, full of amusing situations, was last night's bill. Wilhelm Tell and Fatinitza are in preparation.

Rose Cecilia Shay, the melodious Cincinnati opera artist, is at the Grand in a fine revival of Paul Jones. She is surrounded by a large and tuneful company and sings under decidedly better auspices than when she last was trying to make herself heard at the Odeon in Carmen. The young lady by way of extra embellishment interpolates several grand opera arias, which, yesterday afternoon and last night, were much enjoyed by two capacity audiences. The Grand this year has about two thousand patrons who get their entire theatrical and musical pabulum at the city's oldest playhouse.

Erroll Dunbar, who got married some months ago and did not let his St. Louis friends know anything about it, is at the Imperial. Just for that he will have to play Sherlock Holmes all the week with many matinees. But despite the fact that he is traveling in double harness he is still the same conscientious melodramatist of former seasons.

Havelin's has The Queen of the Highbinders, with the startling human staircase feature and four thrilling acts divided into twelve scenes. Though it be a tank drama yet it is effective, and Havlin's audiences voted it all right.

Lyman H. Howe presented his moving picture scenes of the siege and surrender of Port Arthur at the Odeon on Saturday and moved them to the Garrick for two showings on Sunday. He apparently uses duplicates of the films employed by Burton Holmes in the latter's last "travelogues," and the rest of the offering is such as the vaudeville houses employ in their "kinodrome" exhibitions. Persons familiar with such things miss the explanatory patter of a lecturer, and the show forfeits its educational value by this omission.

Leonora Spellmyer, a St. Louis girl, is playing Alice Faulkner in Erroll Dunbar's Sherlock Holmes company this week. The young lady possesses more than ordinary talent.

Dorothy Tennant, who was billed to take the title-part in The College Widow at the Olympic last week, failed to appear at the opening and her place was taken by Elsie Payne. The fact was elicited that Miss Tennant is ill with typhoid fever in Milwaukee and the date of her rejoining the company is a matter of conjecture. The *Star-Chronicle*, which turned up the story, says: "The change in the cast was kept a dead secret, both in St. Louis and Milwaukee." We are all excusing ourselves because the two young ladies in question resemble each other considerably.

To-morrow night the Amphion Club, a new musical organization, organized by Organist Alfred G. Robyn, St. Louis' eminent composer and choir leader, gives its opening concert at the Odeon. Leo Schultz, the irrepressible 'cellist with the ten thousand dollar instrument, is the instrumentalist. A big feature will be the singing of Madame Ruby Shotwell-Piper, who made her local debut two seasons ago and has since been conscientiously reaching for a distinguished place among American concert singers of the first rank. The Amphion Club numbers among its active membership all the good male vocalists not otherwise attached.

Ben M. Jerome, composer of The Isle of Spice, The Yankee Regent, and the St. Louis record-breaker, The Royal Chef, writes me that he has completed a new work of tuneful and other persiflage, which he calls A Pair of Queens. Ar-

rangements are pending to introduce it to our Summer garden patronage.

Fritz Crow, late of the Columbia Theatre and now of the Rose Cecilia Shay Opera company, and Dan S. Fishell, already referred to in these dispatches, are taking tearful leave of each other this week.

We are having an early Spring in St. Louis, due to the fact that there's been no Winter. With one's ear to the ground one can hear the rumbling of the hottest Summer season the town has ever had. Harry J. Walker is arranging for band concerts at the Alps. Creatore and others have been bespoken. Orchestral programmes are to be a feature, and all the available soloists well known here, both instrumental and vocal, may get a hearing. Ethel Fuller is coming back to West End Heights; of the Suburban plans THE MIRROR readers have already heard abundantly. Opera will reign in dry and wet weather at the Delmar Garden, including Stella Tracey, Gus Weinberg and many last year favorites, and the other gardens will swing into line anon or sooner. By this time "the lid" will be an infliction more easily borne. RICHARD SPAMER.

WASHINGTON.

Monna Vanna and Terese Raquin—Catch of the Season—The Sho-Gun—Rubinstein.

(Special to The Mirror.)

WASHINGTON, Feb. 26.

Bertha Kalich, the distinguished actress, under the personal direction of Harrison Grey Fiske, scored a most emphatic success on her opening to-night at the Belasco Theatre in Maeterlinck's masterpiece, Monna Vanna. Madame Kalich was the recipient of many honors from a notably distinguished audience. The excellently mounted production and the admirable supporting company are deserving of special mention. At next Saturday matinee Madame Kalich will appear in a new English translation of Emile Zola's Terese Raquin, which will be presented only at special matinee performances. Jennie Eustace and Grayce Scott are added members to the company for this production. Before and After follows.

Edna May's farewell week in this country opened to-night at the New National Theatre in The Catch of the Season. The presentation was one of the most pleasing. Miss May sails for London on March 6 to be absent abroad for a considerable period. To-morrow afternoon the third of the Elmendorf illustrated lectures will be on the subject of Egypt. Sam Bernard in The Rollicking Girl opens on March 5.

The Sho-Gun repeats its success with a large audience at the Columbia Theatre. The Clansman follows.

Fiske O'Hara, a clever Irish comedian and "sweet singer" of ability, is undoubtedly an attractive card at the Majestic in Mr. Blarney from Ireland. The Choir Singer is next week's announcement.

The Academy of Music attraction is In Old Kentucky, which again demonstrates its lasting qualities as a house-filling card. Marion Shirley heads a reliable and talented support, scoring strongly in the part of Madge Brierly. Confessions of a Wife is the underline.

Manager William H. Rapley, of the New National Theatre, has returned to his desk after a pleasant two weeks' sojourn at Pinehurst, in the hills of North Carolina. The health invigorating and rejuvenating possibilities of a course in the study of the game of golf has now another enthusiast.

William H. Thompson closed his season in The Bishop at the Belasco Saturday night to make preparation for Money Talks, a modern American comedy in which Mr. Thompson will have an important part. Thomas H. Ince, the juvenile with The Bishop, has signed with Thomas Jefferson for the opening season of Rip Van Winkle.

For the last of this season's concerts of the Philadelphia Orchestra at the Columbia Theatre to-morrow afternoon the soloist will be the Polish pianist, Arthur Rubinstein.

William Collier's response to several curtain calls accompanied by a different stage hand last week was a new one in this section of the woods, but one that afforded much amusement by the ceremonies introduced.

De Wolf Hopper will play a return engagement at the Belasco before entering upon his second New York engagement at the Casino.

Carrie Stoyle, who plays the role of the sister in The Bishop, injured herself so severely by falling down stairs that she was unable to appear at the matinee on Washington's Birthday. Carolyn McLain, a Washington woman who has recently been playing in stock, prepared the part in one hour and gave a creditable performance.

JOHN T. WARDE.

BALTIMORE.

Monna Vanna—Before and After—Nocturno—The Prince of Pilsen—Wonderland.

(Special to The Mirror.)

BALTIMORE, Feb. 26.

There is being presented at Albaugh's this week Leo Ditrichstein's new comedy, Before and After. An elaborate scenic equipment environs Before and After, in which every detail of mounting, however insignificant, has been carefully prepared and developed. A little curtain-raiser, entitled Nocturne, by Percival Pollard, is given in addition to Mr. Ditrichstein's play.

Manager Henry W. Savage is presenting at Ford's for the third engagement at this house the tuneful and popular musical comedy, The Prince of Pilsen. The well-selected cast comprises Jess Dandy, Arthur Donaldson, Ivar Anderson, Ida Stanhope, Marie Welsh, Pauline Huntley, Ruth Peebles, Marguerite Ferguson, J. Hayden Clarendon, James E. Rome and Peter Swift. After the Prince of Pilsen, Andrew Mack comes in his play, The Way to Kenmare. Sam Bernard in The Rollicking Girl will be the next attraction.

The dramatic novelty, Wonderland, is the attraction at the Academy. Humpty Dumpty follows; The Clansman in turn appears thereafter.

Florence Bindley in The Street Singer appears at the Auditorium. Busy Izzy's Vacation follows.

The Holliday Street is offering Behind the Mask, a play of the golden West, by Edmund Day. Mr. Day plays the role of John Gresham. His support is good and the environments are excellent. In Old Kentucky follows.

Big-Hearted Jim holds the attention of the patrons of Blaney's, with George Klimt in the leading role. It is an interesting story of Western life and is full of spirit. The next attraction will be The Eye-Witness.

Monna Vanna, with Madame Kalich in the leading role, although so fine a performance, has not drawn well at Albaugh's this week, probably on account of the boldness of the theme and treatment. Kalich herself, however, was a distinct success.

Mr. Willard drew large audiences at every performance and was thoroughly appreciated.

The Sho-Gun has crowded Ford's at every performance. HAROLD RUTLEDGE.

CINCINNATI.

Sothern and Marlowe in Repertoire—The Proud Prince—The Beauty Doctor.

(Special to The Mirror.)

CINCINNATI, Feb. 26.

E. H. Sothern and Julia Marlowe opened at the Grand to-night in The Taming of the Shrew before one of the largest audiences in the history of the house, and the prospects look good for a record breaking week, one reason for which, no doubt, is that the prices have been materially lowered from last season's scale. Twelfth Night, Romeo and Juliet, and The Merchant of Venice are other plays to be given. Olga Nethersole follows.

Fred Wright's big company in The Beauty Doctor returned to the Walnut yesterday, where it was first seen several seasons ago and drew good houses. The Four Mortons follow.

E. H. Sothern's play of two seasons ago, The Proud Prince, is this week's offering by the Forepaugh Stock company, Mr. Sothern and his company having been especially invited to view it at the Wednesday matinee. The new leading man, Walter Edwards, made his first appearance yesterday as King Robert of Sicily, and created a strong impression. Mr. Edwards has just closed his tour with the road company in The Redemption of David Corson. The striking feature of last week's bill, the Beerbohm Tree version of Oliver Twist, was Gilbert Ely's vivid portrayal of Fagin the Jew.

Barney Gilmore, in A Rocky Road to Dublin, is the current attraction at Heuck's, where he is meeting with the greatest success.

The German Stock company last night revived Muenchener Kindl'n, one of the character plays which are most popular with its patrons.

The Lyceum has Fast Life in New York, with Julian Rose especially featured.

H. A. SUTTON.

PITTSBURGH.

Margaret Anglin—Lackaye in The Pit—Buster Brown—On the Bridge at Midnight.

(Special to The Mirror.)

PITTSBURGH, Feb. 26.

All of the theatres were largely attended to-night, and those which had matinees to-day had good-sized audiences, the various attractions meriting it.

On the Bridge at Midnight, a good little melodrama, is at the Empire, where it met with success last season. The play is adequately acted and well staged. Next week Black Patti comes.

Margaret Anglin was well received upon her return to the Belasco to-night, which house she opened this season in Zira. The star is surrounded by a splendid company, several of whom are well known here and were applauded upon their entrance. Next week Cyril Scott appears in The Prince Chap. Underlined: Henry E. Dixey in The Man on the Box, Before and After, and return of Mrs. Fiske.

At the Nixon Wilton Lackaye and an excellent company presented The Pit to-night to the apparent satisfaction of the audience. One performance of Trilby will be given at a special matinee to-morrow. For next week William Gillette comes in Clarice, followed by Viola Allen in The Toast of the Town.

Buster Brown, with Master Gabriel as Buster, duplicated its very successful engagement of several weeks ago at the Alvin at this house last week, playing to a little over $12,000. Many people were turned away at every performance. This week Andrew Mack and his company in The Way to Kenmare is the attraction; it is a strong one, as demonstrated by to-night's crowd, which plainly showed its approval. Texas comes next week, and will be followed by Peggy from Paris, Fiske O'Hara in Mr. Blarney from Ireland, and return of Eva Tanguay.

There is plenty of fun at the Bijou, where "little" George Sidney is seen in his new frame, Busy Izzy's Vacation. He is the same funny Busy, and with his company pleased to-day's throngs. McFadden's Flats follows.

Rice and Barton's company is at the Gayety, with the Petschkoff Troupe of Russian Dancers as the special feature. Next week Trocadero Burlesquers are announced.

At the Academy Miner's Merry Burlesquers holds forth with Yuma, What Is It? as the feature.

At Carnegie Music Halls, Burr McIntosh's lecture, With Taft in the Orient, was given to-night; the second of the Elmendorf lectures, Sahara, will be given there on Thursday evening.

Samuel F. Nixon spent the past week in this city.

The engagement of Sothern and Marlowe at the Nixon last week was an artistic and financial success. ALBERT S. L. HEWES.

GOSSIP.

Selwyn and Company have secured the dramatic rights to Sir A. Conan Doyle's novel, "Rodney Stone," and expect to have it ready for production next season.

Rosa Karp-Goss, daughter of Sofia Karp, made her debut as star with the People's Theatre Yiddish Stock company in a Yiddish version of Romeo and Juliet on Feb. 19. Romeo was played by Boris Thomashefsky and Mercutio by Mr. Brandes.

Charley Johnson, stage carpenter, is lying ill at his home, in the Bronx, with a fractured rib, the result of a fall on the ice.

Wallace Sackett, business manager in advance of Madame Modjeska, had a tumor removed from his tongue while in Denver last week and did not lose a single day en route.

Robert Roberts, manager of the Western company playing The Lion and the Mouse, has returned to New York for a long vacation. He was taken ill in Chicago during the rehearsals of the company. Edward See has taken his place.

The Shuberts have acquired the English rights to Andre Picard's play, Jeunesse, which was produced in Paris in December. H. B. Irving will shortly appear in an English version of the play.

Cora Maynard's play, The Measure of a Man, which was produced recently at a student matinee, has been purchased by Daniel V. Arthur and J. Fred Zimmerman, Jr.

Philip George Phillips, only child of Mr. and Mrs. Philip R. Phillips (Lillian Bruce), died in New York on Feb. 18.

The scenes of The Strength of the Weak, the new emotional drama in which Florence Roberts is starring, are laid in and around New York and show a university for women, a hunt club ball in a fashionable Long Island residence, and the apartments of Pauline D'Arcy in New York. It opens in New York April 2.

Maud Muller is to be revised by Charles E. Callahan for production next season under the management of L. D. Blondell.

The management of the Broadbridge Stock company has been changed from Strouse and Logan to Cochrane and Logan, Mr. Strouse retiring and George E. Cochrane taking his place as manager of the company.

It is reported that Charles E. ("Parson") Davis, of New Orleans, has become almost totally blind through paralysis of the muscles of the eyelids. His sight is not impaired, but he cannot open his eyes. His physicians believe that the trouble is only temporary.

Henry Frey, who is this season playing the Jew pawnbroker in A. H. Woods' Tracked Around the World company, has been re-engaged by Mr. Woods, to be featured next season in a new production.

Owing to the sudden withdrawal of Miss Goldthwait from the cast of Julie Bonbon at Fields' Theatre, her part of Mrs. Van Brunt was on last Thursday taken by Ray Beveridge, who made a most satisfactory substitute. Miss Beveridge was called upon to play the part without any rehearsal.

May Lloyd, who has been playing the female detective in Tracked Around the World, has been engaged as soubrette for one of Henry W. Savage's musical comedies for next season.

The Earl and the Girl will leave the Casino on March 10, to be succeeded by De Wolf Hopper in Happyland on March 12.

The firm name of Kane, Shipman and Colvin has been changed to Sweely, Shipman and Company.

Alice M. Smith, author of The Strength of the Weak, is a very successful practicing physician and surgeon of Tacoma, Wash.

William Richards, leading man of the Dot Karroll company, while playing Burlington, Vt., recently, was entertained at Fort Ethan Allen by the officers of the Fifteenth United States Cavalry.

Burr McIntosh gave two illustrated lectures at Daly's Theatre last week on his trip to the Orient with Secretary Taft's party.

SOUTH AFRICAN NEWS.

Haviland and Latimer's Success—Lily Langtry's Season—Drama and Vaudeville.

(Special Correspondence of The Mirror.)

JOHANNESBURG, Jan. 15.

The South African tour of William Haviland and Edythe Latimer, supported by the Wheeler stock company, which closed at Durban on Jan. 3, proved a phenomenal success from beginning to end. At His Majesty's, Johannesburg, the business was the biggest ever done by a dramatic company in the history of the theatre. Owing to Mr. Haviland having engagements to fill in England the season was necessarily of brief duration, and notwithstanding the enormous success of every play produced many of the offerings could only be presented three nights. Resurrection, however, held the boards twelve consecutive nights. Following the great Tolstoy play we were treated to admirable presentations of David Garrick, The Vicar of Wakefield and Leah Kleschna, the latter being one of the finest dramatic offerings seen on a local stage for many a day. Edythe Latimer scored the greatest triumph of her professional career in the role of Leah Kleschna. She received curtain after curtain at the end of each act, and at the end of the play on the night of my visit the audience became wildly demonstrative, and Miss Latimer was given an ovation such as has rarely been bestowed upon an actress in this country.

During the season Mr. Haviland distinguished himself in every play submitted, but his most brilliant success was in The Bells. Haviland's name has long been associated with the part of Mathias, and many of the leading dramatic critics in England and America have declared him to be among the greatest living exponents of the character. Every night during its run here he held his audiences spellbound in the many great scenes, his acting was superb, and on the fall of the curtain the audience remained seated as if magnetized.

The greatest theatrical event of the season is Mrs. Langtry's visit, under the direction of B. and F. Wheeler. Mrs. Langtry, who is supported by her complete London company (many of whom are known in America) arrived in Durban on Nov. 26, and a large crowd of people was assembled on the wharf to see a lady so well known in society and the theatrical world as the "Jersey Lily." Among those present to receive Mrs. Langtry and bid her welcome to Natal, and success on her first visit to South Africa, were his worship the Mayor of Durban, the Mayoress, the chairman of the Durban Turf Club, and several other leading citizens. The visitors were introduced to Mrs. Langtry by Mr. G. H. Smith, managing partner of the Wheeler firm, in the fine saloon of the steamer *Walmer Castle*, and a beautiful basket of pink carnations were presented to the distinguished actress by Miss Livingston, the little lady being rewarded by a kiss from the recipient of the flowers. Mrs. Langtry chatted briskly with her new-made friends on the delights of the voyage and the pleasure she anticipated in touring South Africa, which, since it became so prominent in the eyes of the world, she had so often longed to see. On the voyage out Mrs. Langtry made herself a great favorite on board, and from the stokers' cook to the captain she made hosts of friends.

The Langtry season at His Majesty's, Johannesburg, is a brilliant success in every way, the nightly receipts being nearly as high as those of a Gaiety Musical Comedy company, which means full houses nightly. Mrs. Langtry and associates opened on Dec. 18 in The Degenerates, which was received with enthusiasm. Twelve performances of the Sidney Grundy play were given and then it was withdrawn in favor of The Walls of Jericho, which proved even more popular than the former production. In consequence of "The Jersey Lily's" vaudeville bookings in America her South African tour is limited to three months, and in order that playgoers in other cities should see the famous actress the Johannesburg season must close on Saturday, Jan. 20, so the last six nights are announced. Shakespeare's As You Like It will be staged to-night and three following nights, on Friday night Mrs. Deering's Divorce will be presented, and on Saturday Mrs. Langtry will bid farewell to Johannesburg in a revival of The Degenerates.

I have devoted a good deal of space to Mrs. Langtry. She is the big attraction, but it is pleasing to note that she has surrounded herself with the very finest combination of dramatic artists that have ever supported a high-salaried star in this country. Among those of her associates worthy of special mention are Thomas Kingston, the leading man. Mr. Kingston is an actor of sterling ability, and he has earned a reputation in this part of the world that will not soon be forgotten. Admirable work was also done by Charles Garry, Orlando Daly, Charles Sugden, Reginald Sheldrick, Percy Goodyer, Dalziel Heron, James Fergusson, Norman Wrightman, Monckton Hoffe, Henderson Bland, William Payne, and by Marie Linden, Olive Palmer, Edith Heron Brown, Dora Fellowes, Vary Renny, and Mrs. Edwin Palmer.

The Wheeler Edwardes Gaiety company will return to His Majesty's Theatre on Monday next, Jan. 22, when they will revive last season's success, Veronique.

Leonard Rayne is now visiting the small South African towns hitherto not included in his route, with very satisfactory results. I saw the company in A Message from Mars a few nights ago at the Masonic Hall, Germiston, a town of about five thousand inhabitants, situated about eight miles from Johannesburgh. Mr. Rayne was making a two-night stand there, and the house was very well filled. In the course of a speech at the close of the performance the popular actor expressed his satisfaction at the attendance and promised to return at an early date for a season of at least six nights.

Another remarkably fine vaudeville bill is being offered patrons of the Empire. The Scottish athlete, Apollo, known as the "British lion of strong men," is the headliner. He presents one of the best staged acts of the kind on the stage to-day, and although he is not such a clever showman as Sandow he leaves little room for doubt in the minds of the audience that he is entitled to rank with the strongest men in the world. Morcashani, the Creole baritone eccentric, is a big success. She is the best singer of coon songs seen here for months. The Damm Brothers present their marvelous comedy acrobatic act. They are the originators of several surprisingly novel stunts that make the audience sit up and wonder. Devere and Kenwick, American comedy duo, are another popular turn, the dancing of Miss Kenwick and illustrated songs being the features of the act. Lillie Soutter came with a big London reputation. She is a splendid low comedy artiste and is undoubtedly one of the big hits of the bill. Mademoiselle Nadji, queen of equipoise, goes through a remarkably clever series of hand-balancing, contortion and tumbling feats, and Jack Lane is an amusing Yorkshire dialect comedian and patterer. Others in the bill are Frank Coyne, Carrie Joy, and Odeyne Spark. The bioscope continues.

The L. J. Hall Horse Show and Hippodrome has just concluded a successful season of four weeks' duration in Johannesburg. The show was conducted on a larger scale than has hitherto been considered possible in South Africa. It comprised 200 horses, forty arenic artists and a band of thirty musicians, and was presented in two circus rings, elevated stage and hippodrome race track. The principal features were the aerial trapese and casting act by the Four De Novas, and a pair of cake-walking horses from the William P. Hall shows in America, a forty-horse team ridden and driven by one man, Roman standing and chariot races, and a Wild West sketch. All the magnificent horses will be sold at auction in Johannesburg to-morrow, the purpose for which they were originally imported. However, Mr. Hall is satisfied with the financial results of his circus venture, and it is his intention to bring an entirely new and better show from America next October, which will exhibit in every town of importance in South Africa, and may probably become a permanent institution in the country.

Frank Fillis' circus of varieties and menagerie opened in Cape Town Boxing Night. The company

DARRELL VINTON.

Photo by Black, Jamestown, N. Y.

Above is an excellent likeness of Darrell Vinton in the role of Romeo in Romeo and Juliet. Mr. Vinton is this season giving an artistic and scholarly interpretation of Romeo. His voice and presence suit the part admirably and he has been designated as one of the best actors now playing this part. His repertoire also includes Hamlet, Richard III, Othello, Richelieu, Petruchio and Lancotto. He will appear next season in the same list of plays, in all of which his work is marked by intelligence and talent.

for the tour of 1906 includes a number of high-salaried acts engaged in America, including Zeno, Jordan and Zeno in a sensational aerial act; Keeny P. Speedy, the high diver; Hugh Lloyd, high wire equilibrist (one of the Brothers Lloyd seen at Keith's a few months ago); the mysterious "Aga," which I believe was also seen at Keith's; the Nillson Ballet troupe; the Brothers Lloyd, in the latest novelty in bareback riding; the Frehal Brothers, famous clowns; Prevo, the great unknown, and several other novelties.

Wheeler's latest importation is the famous D'Oyly Carte principal Repertoire Opera company. The organization opened at the Cape Town Opera House on Dec. 26, in The Mikado, and will tour South Africa in a series of Gilbert and Sullivan successes. The principal members of the company are: Fred Billington, Pacie Ripple, Albert Kavanagh, Leicester Tunks, Reginald White, C. H. Workman, Nancy Freyne, Jessie Rose, and Theresa Rassam. There is a powerful chorus and orchestra under the direction of Francois Cellier, formerly musical director at the Savoy Theatre, London.

R. G. Knowles paid a farewell visit to Johannesburg during Christmas week and attracted large audiences to the Standard Theatre, despite the large number of counter attractions in town. Mr. Young, Wheeler's Johannesburg manager, informs me that when R. G. showed at His Majesty's on his former visit he handed the comedian a check amounting to over £600 as his share of the receipts for one week's business. I reckon it's worth coming 6,000 miles to earn $3,000 for seven performances. Knowles is now en route for Australia.

Thanks to Harry Corson Clarke, Newell and Niblo and Leo Derenda (Derenda and Green) for cards. Hope to see you all in sunny South Africa soon. J. M. DOBINSON.

CENTURY THEATRE CLUB.

On Friday, Feb. 23, the Century Theatre Club held its regular social meeting at the Hotel Astor, with Sidney Rosenfeldt in the chair. The subject under discussion was "Comedy," the special feature of the afternoon being the appearance of Elsie Janis in imitations. The programme included selections on the piano rendered by Julie Layton and Eleanor Stark-Stanley; "Just Five Minutes of Your Time," by Charlotte Lund; reading from an unproduced play, The Optimist, by Sidney Rosenfeldt, and a couple of songs by the New York Male Quartette. The audience was large and appreciative.

It was announced that one of the important features of the entertainment to be given by the Century Theatre Club at the Carnegie Lyceum on March 1 would be the first production of The Old Soldier, a play in which Ray Beveridge is to have the leading role.

MUSIC NOTES.

The operas at the Metropolitan Opera House the past week were: Die Meistersinger, Il Trovatore, La Boheme, Parsifal, Hacusel und Gretel, Il Barbiere di Siviglia, Aida and Rigoletto. La Boheme on Thursday evening was for the benefit of the French Hospital. Misses Abbot and Alten and Messrs. Caruso, Scotti and Journet sang the leading parts. Just before the third act Pol Plancon came before the curtain and sang "La Marseillaise," after which the orchestra played the "Star Spangled Banner," in which the audience joined. Many French dignitaries were present and the affair netted $10,000 for the hospital. Parsifal was given on Thursday for the last time this season. It began at 11 A.M., and judging from the immense audience that attended the interest in the festival opera has not abated. Miss Fremstad and Messrs. Burgstaller, Van Rooy, Blass and Goritz made up the cast, and Mr. Hertz conducted in a particularly admirable manner.

After an absence of four years Henry Marteau, the distinguished French violinist, made his reappearance in this city at the Metropolitan Opera House concert on Sunday night, Feb. 18.

Wilhelm Gericke has resigned as conductor of the Boston Symphony Orchestra, his resignation to take effect April 28, the end of the present season. He will then return to Europe. At the end of this season he will have held the office for thirteen years.

The seldom-given oratorio, Judas Maccabeus, was finely rendered by the Oratorio Society at Carnegie Hall on Feb. 20. Frank Damrosch directed, and Laura Combs, Adele Laes Baldwin, Daniel Beddoes and Charles W. Clark were the soloists.

The Church Choral Society, of New York, Richard Warren, conductor, gave its first recital of the season in St. Thomas' Church on Wednesday afternoon, Feb. 21. The soloists were Laura Combs, Mrs. R. H. Warren, Harvey Hindermeyer and Frank Croxton, with Will C. MacFarlane at the organ and Henry P. Schmidt as violin soloist.

Mme. Calve returned to New York Thursday afternoon after a long and troublous tour and gave a concert in Carnegie Hall. The talents of the company of performers who assisted were more various than meritorious, but her individual numbers provoked nothing but delight. A large audience, including several of the prima donna's former comrades at the opera, was present.

Heinrich Gebhard, who excited such favorable comment at a recent performance of the Kneisel Quartette, gave his first recital in Mendelssohn Hall on Feb. 20 and rather spoiled the first good impression. Mr. Gebhard seemed to be a person of nervous temperament and to lack that firm command of his powers essential to the best achievement in his art.

Word has been received from Chicago that Mme. Bloomfield-Zeisler is rapidly recovering her health. The reports that Mme. Zeisler is losing her eyesight are declared to be untrue, and it is announced she will resume her concert work next Winter.

The Volpe Symphony Orchestra gave its second concert at Carnegie Hall on Thursday evening, Feb. 22. Arnold D. Volpe conducted and Alice Cummings was the soloist.

At the performance of Carmen given by the Metropolitan Opera co. in Philadelphia on Feb. 20 Caruso made his first appearance in this country in the role of Don Jose.

THE LONDON STAGE.

A Theatrical Slump—A Gilded Fool—When It Was Dark—The Little Stranger.

(Special Correspondence of The Mirror.)

LONDON, Feb. 17.

I am sorry to say that the slump still goes on slumping, and the papers are full of managerial complaints and of suggested "remedies" from people who know even less what they are talking, or writing, about than do some of the theatrical and variety managers. As I have hinted, this wholesale publication as to empty playhouses and depleted music halls can do no manner of good. It really causes harm, by making playgoers cease to playgo, because they are led to believe by some of the lamenters that we have no good plays and no good players to play them if we had. Moreover, undoubtedly all the incessant lecturing, debating, interviewing and wild and wicked press agent fakes that have arisen during the last year or two, have tended to make the ordinary playgoer tired to death of the stage and all its works.

I have had many years' experience of the stage, both behind and before the curtain, and I assure you that the interminable cackle of the O. P., the Playgoers, the Dramatic Debaters, the Gallery First Nighters, the Lady Playgoers and sundry other clubs have caused the always-abused and always said-to-be-deteriorating drama to seem a confounded nuisance to all but such unquenchable enthusiasts as your humble Gawain, who is, as Ariel says to Prospero, "your correspondent to command."

The result of the temporary bad business and of the babble that makes it worse, is that The Harlequin King, Lewis Waller's latest production at the Imperial, is in its "last nights"; Henry Arthur Jones' new comedy, The Heroic Stubbs, will soon be withdrawn from Terry's; Cyril Maude's production of Sydney Bowkett's new comedy, The Superior Miss Pellender, finished its short run at the Waldorf last night; The Blue Moon will cease shining at the Lyric ere long; The Mountain Climber finished at the Comedy a few nights ago; George Edwardes' latest production, The Little Cherub, has been doing anything but record business at the Prince of Wales', and even that once nightly crammed house, the Empire, has had a very bad time.

Moreover, even those vast and far-reaching variety enterprises, the Moss and Stoll Empires, which have been dumped down all over the British Isles, have fared badly. At the Limited Company's meeting yesterday Managing Director Oswald Stoll was sorely heckled by the shareholders present because the dividends had dropped so dropfully.

Personally I have no great sympathy with this class of shareholder, who always gushes and grovels before directors if the dividends please him, but who never takes into account the storm and stress which such directors may have had to suffer during an awkward season. Nor do I think that Stoll, usually the most far-seeing of directors, deserved the attacks hurled at him yesterday. I am sure (for I have known him from the time he was "Nobody") that he is a sincere and honest worker. With one point made by certain of the irate shareholders, however, I do agree *in toto*, and that is that far too many new theatres, both of the dramatic and variety sort, are being erected. And this competition is daily becoming fiercer and fiercer. It seems to me that all sorts of speculators are always ready to emulate that most practical of all the Old Testament prophets, good old Nehemiah, to-wit—in one respect at least—that is, they are ever ready to say, "Let us arise and build!"—always (or at least generally) providing that some one else finds the dollars for the speculation.

But enough of slumpiness *pro tem*. Let us to other mundane matters.

Well, then, I have to chronicle that your excellent and ever welcome comedian, Nat C. Goodwin, made his London reappearance last Saturday at the Shaftesbury in A Gilded Fool. Nat's reception was most enthusiastic, as befits a comedian of his high artistic quality. I regret to add, however, that this play, so long a success in your chief cities, I understand, was found wanting. Very much wanting, in fact. Not to put too fine a point upon it, the method adopted by the author of A Gilded Fool went out of fashion long, long ago even in this conventional country. The play certainly was not improved by having been "localized" or "Londonized." Nor was it wise, methinks, to engage for Goodwin's "support" a company that was (as Dixey used to sing in Adonis) "quite English, you know." Clever as the company was, and it included such sound players as J. H. (or "Handsome Jack") Barnes, Cooper-Cliffe, Agnes Thomas, and Alexandra Carlisle, yet with the material given them even they were unable to "make good." I am inclined to think that had A Gilded Fool been presented in its original American form and with an American company to assist the American Nat, the play might have met with a better reception than it has from the London public and press. Journalist though I am, I must perforce put the public first, for it is they who can (and do) make or mar a play. Moreover, you are to note (as Pepys would put it) that the public have no "crankiness" in this connection. Alas, the press sometimes has. And don't you forget it!

Whether or no, I learn at the moment of writing that Manager T. W. Ryley (and a smart young manager do I find that American youth) has just decided that A Gilded Fool shall be withdrawn from the Shaftesbury forthwith, and that on or about next Wednesday it shall be succeeded by Madeleine Lucette Ryley's far superior play, An American Citizen, with Citizen Goodwin in the character in which he has undoubtedly (up to now) scored his greatest histrionic and financial success in this city.

The next of the two other new plays since I last mailed you was a dramatization of that bountifully boomed, religious shilling shocker, entitled When It Was Dark. This sensational story was penned (evidently by command of certain very high church dignitaries) by one of our most prolific fiction-merchants. This is C. Ranger-Gull, a writer of theatrical and other stories, who for the above-indicated pious purpose disguised himself in the pen-name of Guy Thorne.

The adaptation of this doubtless well-meant, but undoubtedly not too well-mixed, novel had been undertaken by the Rev. Forbes Phillips, a Norfolk vicar, who (as I notified you aforetime) has of late years contracted a habit of penning plays. The reverend dramatizer—who used to have himself play-billed as "Athol Forbes"—this time clung to his very own clerical cognomen. His reverence's previous plays have not (alas!) impressed me with any undue impressment. But, putting aside the notion whether a busy parson should or should not waste his time in playwriting, I must confess that when I journeyed to that most ancient of all English towns—namely, Kingston-on-Thames, last Monday to see this ecclesiastical dramatization of this sensational Scriptural shocker, I found that his vicarness had really done his adaptating cleverly.

Those who have read our Bishop-boomed When It Was Dark will remember that the story is based upon the somewhat strained hypothesis that a couple of evil-living and anti-Christian scoundrels (one an Egyptological expert) are able by forging a certain papyrus to demolish utterly and irretrievably the Christian religion throughout all Christendom! The said papyrus, which is hidden and then discovered by the hiders in a secret Palestine tomb, professes to be a confession of Joseph of Arimathea that he really (as certain old-time Hebrews are said to have asserted) stole the body of the Saviour from His sepulchre and hid the corpse in this other tomb, and that, therefore, the Resurrection is a myth!

Considering the strained idea of the book the vicar made a very strong play thereof, even writing on certain episodes not found in this story by "Guy Thorne."

The one humorous incident in connection with this audacious "religious" drama was that the reverend dramatizer had threatened that in each town where his play was played he would give on the stage or elsewhere an address stating his own extremely unorthodox views concerning the Resurrection — forsooth! Happily, the manager of a (the little riverside Kingston) theatre, a firm Devonshire man named Peter Davey refused point blank to allow the person to sermonize the playgoers on so solemn and, haply, so agitating a theme. Therefore his reverence was fain to hold his peace. I was glad to find on my cross-examining this cleric just after curtain fall that he agreed with yours truly that the managerial prohibition was "all for the best."

Citizen Michael Morton has just scored a big success at the Criterion with his new three-act farce, entitled The Little Stranger. Despite the fact that it is a little stranger than most such plays in its demand upon make-believe, yet its broad merriment and the character of the Little Stranger are causing the piece to be talked about all over London already. The great "take down" of the play is the acting of a perfectly formed dwarf named Edward Garratt, a "find" of Michael Morton's. This dwarf, although said to be sixteen years of age, is (thanks to M. M.'s training) able to personate a one-year-old baby, into whom there is supposed to have passed the soul of his pretendedly drowned father. To see this babe laugh, wink and joke, and even chaff, drink and smoke, is a real "sight." Strangely enough, only one critic (barring yours truly) has noticed that this wonderful babe character has undoubtedly been inspired by W. S. Gilbert's splendid Bab Ballad, "The Precocious Infant." You may remember of this infant that—

"When he was born he astonished all by—
With their 'Lor'! Dear me!'
And 'Did ever you see?'
He'd a weed in his mouth and a glass in his eye,
A hat all awry,
An octagon tie,
And a miniature, miniature glass in his eye!"

You will also recollect that—

"He early determined to marry and wive
With his elderly nuss
For 'better or wuss,'
Which the poor little lad didn't live to contrive—
His health didn't thrive;
He's no longer alive—
He died an enfeebled old dotard at five!".

In my next I hope to give you other details of Citizen Morton's farce.

Our most imminent important productions are as follows: The Alabaster Staircase, by Captain Marshall, at the Comedy next Wednesday; Measure for Measure, at the Oxford University Club's Theatre next Wednesday, Thursday and Friday; Sir A. Conan Doyle's new Brigadier Gerard play for Lewis Waller, at the Imperial ere long; Alfred Sutro's comedy, The Fascinating Mr. Vanderveldt, at the Duke of York's in a week or two, and A Judge's Memory, by Brandon Thomas, which is to follow The Heroic Stubbs at Terry's.

There has been no new play production in London this week, but we whose business it is to criticise such have been fain to travel into the heart of the county of Kent, the county that refused to yield to Julius Cæsar and company. There we saw quite a remarkable theatrical performance. This was the production of a new play expressly written for and performed by a group of histrions calling themselves the Village Players. These players, who have been annually struck like this for the last four years, are all of the peasant class, or as one may say, "hewers of wood and drawers of water." You would be astonished, however, to see how earnestly these honest rustics played their play. This was a sort of semi-morality of the fifteenth century period, entitled The Pilgrim's Rest.

The leading character was a man who thought he had murdered his brother, so he sought sanctuary in a neighboring abbey, where he was persuaded to repent and become a monk. All this was shown in a seven minute prologue. Then the tiny act drop fell upon the six foot deep stage, the proscenium opening of which was ten feet square. Then thirty-five years were supposed to elapse and in the three-act drama which followed, the self-supposed murderer went about like an ecclesiastical Silver King, doing good to all. Also he assisted to foil certain deep laid schemes of a tremendous villain who by his dress and demeanor seemed to have been an ancestor of Guy Fawkes, the Gunpowder Plot merchant.

The best of the players among the peasants of this miniature village were the following: Cricket ball maker George Ingrams, as the Wifred Denver-like hero; plumbers' assistant George Ford, as the supposed murdered brother; village blacksmith William Burgess, as a heroic peasant; grocer's assistant John Rich, as a spy; gunpowder packer George Cannon, as the Guy Fawkes villain, and soil-tiller Thomas Williams, who doubled the parts of a tragic monk and a comic mime.

The London and the chief provincial papers have been full of articles concerning these humble peasants and their humble play, which is to go atouring on certain Mondays in certain towns along the Medway. This, it will be remembered, was the river at which Wilkins Micawber went to gaze in order to prepare himself realistically for his probable embarkation in the Medway coal trade. —GAWAIN.

"MATCHES MARY" DEAD.

Mrs. Maria Hayes, "Matches Mary" of the Broadway playhouses, died on Saturday, Feb. 24, at the Bellevue Hospital. The hospital record attributes her death to arteriosclerosis, a hardening of the walls of the blood vessels. A woman, whose name has not been made public, has undertaken to see that Mrs. Hayes escapes a pauper's burial. She carried a bank book with her to the hospital, but on examination the account proved to be exhausted.

"Matches Mary" has been one of the characters of the Rialto ever since she first began selling matches at the theatre entrances. Many of the managers regarded her more or less in the light of a mascot, for she seemed to have an instinct for selecting the attractions that would draw crowds. Rain or shine, hot or cold, she was always on hand at some one of the prominent Broadway theatres hawking her wares. Her strident voice and needy appearance attracted many customers, mostly men wanting "lights" for their cigars, yet it was a good night's work when she disposed of 60 or 65 cents' worth of matches. She has been several times represented upon the stage—in The Whirl of the Town, in Weber and Field's burlesque of The Message from Mars and in the Strollers' Club performance, 'Round Herald Square.

"Matches Mary" was born in London sixty-four years ago, on Threadneedle Street. She was one of a family of eight children, five sons and three daughters. Her father was of strictly British descent—one of his ancestors was Jackson, the famous pugilist of Garrick's time—but her mother was of French extraction. One of her sisters became an opera singer and married Sims Reeves, the noted English tenor and an uncle of Melbourne MacDowell. As a young girl she learned the art of lace-making, but her disposition was so adventurous and restless that she was habitually discontented. She purchased an emigrant ticket to Australia, only to be discovered and prevented from embarking. Shortly afterward, at seventeen years of age, she escaped to Liverpool, whence she sailed for America, having telegraphed her father news of her departure.

The girl's purpose in coming to the United States had been to see the Civil War, which she vaguely fancied to be raging in the immediate vicinity of New York city, and she found it a hard experience to become a domestic servant in Brooklyn, with wages of only $4 per month. Lace-making had taught her to be deft, and she soon had a local reputation for fine ironing, which kept her busily employed. Her married life was extremely happy, but her husband died leaving her to support two sons and a daughter. In the first month of her widowhood she made a trip back to England, where she found things altered almost beyond recognition. However, she left her daughter there in charge of relatives, returning herself to care for the two boys. Both the sons died, the elder just as he was about to enter the priesthood; the daughter grew up, married and has a family of her own in the mother country. After her trip abroad "Matches Mary," who was not "Matches Mary" as yet, became head laundress for hotels at a number of the fashionable Summer resorts. Then she attended to washing the bandages and fine linen, very scrupulous work, in one of the New York hospitals, and then, afflicted with rheumatism and a cataract on one of her eyes, she became a patient herself in one of the wards. Her first license for selling matches was granted by Mayor Hewitt.

Like so many "characters," "Matches Mary" was reputed to have hoarded up a considerable sum of money and she complained that this false report seriously injured her trade. She was even supposed to own certain nameless tenements. As a matter of fact, she only earned the most frugal kind of an existence, and before being taken to the Bellevue Hospital, was found in a room that was practically bare, destitute and lacking even the food to save her from starvation.

DR. LUDWIG FULDA.

Dr. Ludwig Fulda, the illustrious German poet and dramatist, who is ranked with Sudermann and Hauptman as one of "the big three," arrived in New York on Wednesday, Feb. 21, and made his first public appearance at the Waldorf-Astoria that same evening, when he read from some of his most famous works under the auspices of the Germanic Society of America. The size and enthusiasm of the audience was the highest possible indication of Dr. Fulda's literary pre-eminence. He has been booked by the Germanic Society for a series of twelve readings and lectures to be delivered in the principal cities from New York to St. Louis, the first of these to be an analytic discussion of his Die Wielde Jagd on Feb. 27 at the Irving Place Theatre. The proceeds of this reading, under the management of Herr Conried, will be devoted to the Germanic Museum.

Dr. Ludwig Fulda is a man of about forty years of age, of Jewish origin, as are so many contemporary geniuses of the fatherland. At the age of twenty he received a prize for a play which he had the pleasure of seeing produced. After having received his degree he gave up his study of philology for his natural talent of dramatic composition. Among his most romantic works are the romantic and satiric comedies, The Talisman, Son of the Caliph, The Sisters, The Lost Paradise, and Friends of Youth. He also wrote The Frog King, a fairy fantasy; The Reckoning, and Robinson's Island, which many people believe to be the real source of Barrie's Admirable Crichton, besides numerous essays and poems. He is himself reported to take most pride in his translation of Molière, which has recently established the great French genius as a popular favorite in Germany. Dr. Fulda first became generally known to the English-speaking public when Beerbohm Tree produced The Talisman in London twelve years ago. For this play, which is founded on Hans Andersen's story of "The Emperor's Clothes"—the Emperor whose garments were altogether imaginary and who finally learned the truth from the mouth of a simple girl—the author was awarded the Schiller prize by a distinguished committee, an honor which was never actually conferred because of the veto of Emperor William, who did not relish the obvious comparison. During Dr. Fulda's stay in the metropolis one of his latest compositions, Masquerade, a return to the realistic school, will be presented at the Irving Place Theatre.

In a published interview Dr. Fulda is quoted as stating that he considers Bernard Shaw to be the greatest living English author, as he esteems Ibsen unquestionably to be the master dramatist of the century. With seeming justice he complains of the poor protection afforded German authors by the American copyright laws.

CUES.

Carolyn McLain, who has recently been playing in stock in Washington, D. C., took the place of Carrie Stoyle in The Bishop at Washington on Feb. 22 with but an hour's study. Miss Stoyle had been injured by a fall and was unable to appear for one performance.

A revival of The Sea of Ice will be part of Charles E. Blaney's "carnival of melodrama" to begin in New York on May 7.

Two companies will be sent out with The Vanderbilt Cup next season. One will be headed by Elsie Janis and the other will have Barney Oldfield and his racing car as features.

Henry H. Niemeyer has purchased J. C. Duff's interest in The Title Mart, and has engaged the Madison Square Theatre for at least six weeks longer.

Belasco and Mayer have won the injunction suits brought against them by Oliver Morosco, both in Los Angeles and New York, to restrain them from playing The Little Princess.

One of the most beautiful chapels in the country has recently been completed in the Church of the Transfiguration (the Little Church Around the Corner). It is a memorial to Mrs. Houghton, the late wife of the rector, Rev. Dr. George C. Houghton, and constructed by him at a cost of about $10,000.

Florence Weston is now with Marching Through Georgia, having been transferred from Hearts of Gold.

IN BROOKLYN THEATRES.

Viola Allen in The Toast of the Town is the attraction at the Montauk. Next week—E. S. Willard in repertoire.

Edward Harrigan in Old Lavender is seen at the Shubert. Bertha Kalich in Monna Vanna is the attraction next week.

At Teller's Broadway Theatre The College Widow is the attraction. Wonderland will follow.

George Evans is seen in The Runaways at the Majestic. 'Way Down East will be offered next week.

The Grand has The Volunteer Organist. Following will be No Mother to Guide Her.

Texas is seen this week at the Folly. Hap. Ward will be there next week.

The Spooner Stock co. appear this week in Never Again. Both Edna May Spooner and Cecil Spooner are seen in rollicking roles—Edna May as the wife of the sculptor and Cecil as the wife of the 'cellist. Augustus Phillips has a very good role in the sculptor, and Harold Kennedy is seen at his best as the 'cellist. None of the comedy of the farce is lost, and every member of the company is well cast.

Corse Payton's players appear this week in Zaza. The patrons of the Lee Avenue Theatre were promised this treat earlier in the season, but Mr. Payton postponed the event to present the play in better shape. Many of the accessories of the Belasco production are used in the Payton presentation. Etta Reed Payton appears in the title role and shows unexpected emotional power. All the members of the company appear to advantage and the extra people have been well rehearsed.

At Phillips' Lyceum this week the stock co. headed by William C. Holden and Emma Bell appear in The Dangers of a Working Girl.

Rice and Barton's Rose Hill Folly co. appear at the Star this week. Knights of the Red Garter is the sketch, and a good olio follows, which includes the Cornelias, a family of clever acrobats.

The Kentucky Belles appear at the Alcazar. Murphy's Mistakes is the farce presented, and the olio includes a number of well-known vaudeville features.

A double bill is the attraction at the Nassau this week—a travesty on Antony and Cleopatra, and the closing burlesque is Casey and the Comanches. John F. Burke, Edgar Foreman and John Lancaster are prominent in the cast. A good olio follows, with Diamond and Smith as leading features.

VAUDEVILLE.

At the Orpheum are: Henri de Vries in A Case of Arson, Harry Corson Clarke and company in Strategy, Clarice Vance, Ed Latell, Bellman and Moore, Pecheanri Family, Herbert Brooks, Taylor Holmes, and Carabet's dogs.

At Hyde and Behman's are: August Van Biene, Grand Opera Trio, Milton and Dollie Nobles, Tom Moore, Riding Rooneys, Pugno and Leo, Filipino Girls, and Raymond and Caverly.

The Amphion bill is: Cressy and Dayne, Melville and Stetson, La Troupe Carmen, Thompson's elephants, Steely, Doty and company, Redford and Winchester, Seymour and Dupre, and Ethel Robinson.

At Keeney's are: Louise Gunning, Lorimer Deane and company, Jewell's Manikins, Fields and Ward, Twelve Gaiety Girls, with Von Klein; Royal Musical Five, and Gibson and Pauline Elliott.

The bill at the Imperial is: Arthur Dunn and Marie Glazier, Grace Cameron, James J. Morton, Catherine Countiss in Wedded by Wire, Coakley and McBride, Three Sisters Macarte, Smith and Kessner, and Ferreros and his musical dog.

At the Novelty are: McMahon's Minstrel Misses, Bert Howard and Leona Bland, Gallagher and Barrett, Casino Comedy Four, McMahon and Chapelle, Camille Comedy Trio, Lawson and Namon, and Theo Julian.

The Gotham offers: Joe Welch, Pat Rooney and Marion Bent, George W. Day, Blanche Sloan, Mack and Belmont, Yamato Brothers, Bissett and Scott, Torbay, and Brockman. VINCENT KIRK.

MARCH OF THE INDEPENDENTS.

The Attorney-General of Texas Begins Action Against the Trust—Comments.

Charging that New York is the headquarters of a Theatrical Trust that controls the theatrical business in every town in Texas an investigation has been begun by Attorney-General R. V. Davidson, of that State, with the view of instituting proceedings against members of the Trust and driving the monopoly out of Texas for alleged violation of the Anti-Trust act.

In an interview with W. E. Gorman, agent for Sarah Bernhardt, Assistant Attorney-General Lightfoot stated that the department would guarantee to open the theatres to Madame Bernhardt or drive their managers out of business if Mr. Gorman's charges against the theatres could be verified.

A new theatre is to be built in Providence, R. I., on a site at the rear of the Crown Hotel for the Shuberts.

Trust Should Refund.

The Houston (Tex.) *Post*, still insisting on State action against the Syndicate, says at the end of a long editorial:

"Texas theatregoers do not mind paying fancy prices for first-class shows presented by first-class artists, but they are getting more than tired of being robbed of their money as they have been this season, and a protest is coming from them which in time will mean much. The theatre managers of Texas are not to blame. They must do as Klaw and Erlanger, the Trust managers, say, else they will get no shows. The manager of Waco's theatre tried bucking the Trust last season, but the result was Waco was passed up by all shows until the manager 'came across' and paid the Trust the tribute it demanded. All of the noted attractions were anxious to tour Texas this season, but they refused to pay tribute to the Trust and in consequence no theatre manager in Texas dared make dates with them. These attractions are in open revolt against the Trust, and, strange as it may appear, Texas is furnishing the Trust a vast sum of money annually with which to defend and perpetuate itself. We have anti-trust laws, to be sure, but if they are invoked it is only to make the violators come across with a certain amount of money, excepting in the case of certain labor organizations, when the laws are enforced to the letter. And if there is no way of squelching the pernicious Theatre Trust perhaps it could on a compromise be made to hand back a little of the tribute money the State has paid it, just as other trusts have done when prosecutions were entered against them for violations of the anti-trust laws."

More Profit Out of It.

The Syracuse *Standard* quotes from *Life* and the *World*, of New York, on the subject of the Sothern and Marlowe defection from the Syndicate, and says:

"The word 'Trust' is pretty hard to define. Originally it was supposed to mean a federation of the interests of a number of industrial concerns. Later it came to mean monopoly and now any big corporation gets itself called a trust. As applied to the theatrical business, the word means monopoly. But here's a theatrical monopoly which does not contain Mrs. Fiske, Madame Bernhardt, Mr. Sothern and Miss Marlowe! Already it is quite as honorable to be without the 'Trust' as within it. The time may come when it will be even more profitable."

Tribute, and No Returns.

The Omaha *Bee*, in an editorial on the recent decision in the case of James S. Metcalfe against the Syndicate, says:

"It has been pretty well established during the last year or two that the operations of the so-called Syndicate or Trust of theatres has been subversive of the idea on which it was based. Originally conceived to be of assistance to the men who had their money invested in theatres or amusement enterprises, it has reached a point where its efforts are directed to a dominating control of the theatre in every aspect. Managers who do not subscribe to the doctrine of the Trust can find no houses in which to exhibit their companies; houses that are not willing to pay the tribute cannot get attractions controlled by the Trust (and very recent experience of Western managers has well-nigh convinced them they cannot get attractions anyhow), and critics who offend by their utterances are excluded from the theatres altogether. This is the indictment that is being brought against the Theatrical Trust, and the John Doe proceedings instituted by Prosecutor Jerome and the conspiracy proceedings which Mr. Metcalfe is pushing will very likely have the effect of bringing about some modification of the course of the firms concerned in the combine. It is much to be desired that some arrangement be reached so that the business of the theatrical world may again be placed on a business basis and when art and merit will find an opportunity and not be compelled to pay tribute for the privilege of existing."

AMATEUR NOTES.

On Feb. 24 at the New Century Drawing Room, Philadelphia, pupils of Henry Ludlam, presented three plays: Love in a Lighthouse, A Race for a Widow and Ici on Parle Francais. In the first piece Maren Riedel as Polly Potts, and Frank Martin and Edward J. Krause as the lighthouse keepers were especially good. Josie Allen was notably successful in both of the other plays. Besides those already mentioned, characters were impersonated by Mrs. Lagen, Alfred R. Callender, Fred Stevenson, J. F. Cassachy, Harry H. Getter, William Baker, P. A. Grosland, Hortense Rasener, Coleman Crowers and Leonard R. McGreey. Between the plays Mrs. M. M. Wilson gave a monologue and P. A. Grosland a recitation.

On Feb. 19 Howe Stearns, of St. Louis, produced the pantomime of Genevra the Lost Bride in Richmond, Ky., with a cast composed entirely of "local talent." The sale of seats amounted to $300, and the company was liberally applauded. The performance was for the benefit of the C. W. B. M. of the Christian Church.

David Garrick and The Loan of a Lover were presented by Class A of the People's Institute at the Berkeley Lyceum Theatre on Feb. 22.

St. George's Men's Club held its annual minstrel show on Feb. 22 in Palm Garden, the full seating capacity of 1,200 being utilized. There were seventeen numbers in the programme, divided into two parts. The dance programme followed the conclusion of the show, which was staged by August J. Van Buren, a club member, supported by home talent, consisting of sixteen numbers.

The young people of St. Jerome's Church produced The Gondoliers at Lafayette Hall on Feb. 13 and 14 under the auspices of the Ladies' Catholic Union. The principal roles were taken by Alan M. E. Johnstone, Joseph A. McGovern, Joseph H. Hunter, Agnes E. Cuthell, Marie Kessel and Mary Rea. The actors were trained by Mr. and Mrs. John J. Macdonald.

A number of Smith College students of the Tyler House presented Merely Mary Ann before a large audience of college girls in the Students' Building on Saturday evening, Feb. 24. The play was well staged and the performance a carefully studied and interesting one, with some excellent touches of individual conception. On Washington's Birthday a Shakespearean burlesque by ten of the students added to the funmaking at the big rally with which the students annually supplement the formal and patriotic exercises of the morning.

Cadets of the United States Military Academy at West Point gave their annual hundredth night entertainment on Feb. 24. The play was a two-act vaudeville, entitled Captain Pumpernickel, written by Philip H. Carroll. William Ganoe was the featured actor.

If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

AT THE THEATRES

(Continued from page 3.)

staging the piece is given to Charles Sinclair, and he deserves it.

This week, Under Southern Skies.

Fifth Avenue—The Little Minister.

Drama in five acts, from the novel by J. M. Barrie. Dramatized by John Arthur Fraser. Produced Feb. 19.

Lady Rabbie	Amelia Bingham / Isabelle Evesson
Nannie Webster	Eleanor Gordon
Jean Baxter	Beatrice Golden
Rev. Gavin Dishart	James Young
Wearywald	A. H. Van Buren
Tammas Whamond	Hardee Kirkland
Peter Toob	Gerald Griffin
Hendry Munn	Al. Roberts
Captain Halliwell	H. Dudley Hawley
Sheriff Risch	William Norton
Lord Rintoul	Robert Cummings
Rob Dow	George Howell
Sanders Webster	David Thompson
Mr. Ogilvie	Albert Howson
Sergeant O'Kelly	William Creighton

John Arthur Fraser, who has been dead for some time and who in his day was a play-pirate, made a stage version of The Little Minister, which was the cause of some litigation. It was claimed that this Barrie story's dramatic rights had not been protected and the matter was long in the courts. Ethically of course, no matter what a technical decision might be, Fraser had no right to The Little Minister. When the play was announced for production at the Fifth Avenue Charles Frohman issued a statement in reference to the matter, but the play was put on just the same, Mr. Proctor maintaining that he was acting strictly within his rights. If he was present at its presentation he must have been sorry that he put the play on at all, as a poorer lot of rubbish it would be hard to imagine. The familiar characters were all there, but they were staged in a way that made every one of them dull and uninteresting to a degree. Mouthful after mouthful of broad Scotch brogue was spilled upon the stage, and those in the audience unfamiliar with the dialect must have wondered most of the time what it was all about. To bring the play up to date a few choice American slang expressions were worked in in a most inexcusable way.

The play is in five acts and eight scenes and ends in a bald, clumsily arranged finish, in which the stage is filled with supers, who cheer Dishart and his bride with great gusto.

On the occasion of THE MIRROR representative's visit the part of Lady Babbie was played by Isabelle Evesson, who gave a fairly lively impersonation of the bewitching girl whose coquetries as shown by Maude Adams have charmed thousands. Comparisons in a case of this kind are fatal. Of course as Miss Evesson appears only at three matinees a week it is not to be expected that she should give a flawless performance. Her position in this company is certainly a difficult one, as she has all the hard work of an understudy and very little credit for a vast amount of labor. Amelia Bingham played Lady Babbie every evening and at the Wednesday and Saturday matinees, and as no reviewer could sit through the performance twice in the same week and retain his mental balance the good or bad points of Miss Bingham's performance will have to remain unrecorded.

James Young played the title-role and did his best with the material given him. Hardee Kirkland as Tammas and Eleanor Gordon as Nannie Webster were the only ones in the cast who did any justice to the Scotch dialect, although William Norton handled it pretty well as the Sheriff. George Howell was fairly good as Rob Dow and Gerald Griffin and Al. Roberts made an amusing team of elders. A. H. Van Buren as the policeman had a catch phrase that he repeated at every possible opportunity until it finally became very tiresome.

There was a large and well-drilled mob of supers and the scenery was appropriate, though not elaborate. This week's attraction is The Missourians.

Irving Place—Iphigenie auf Tauris.

Drama in five acts, by W. von Goethe. Revived Feb. 19.

Iphigenie	Gertrud Arnold
Thoas	Hermann Rudolph
Orest	Rudolph Christians
Pylades	Franz Herterich
Arkas	Otto Meyer

Goethe's Iphigenie auf Taurus was revived for a single performance at the Irving Place Theatre on the night of Feb. 19. The theatre was filled with an audience that had come not only to do honor to the old German classic, but also to bid farewell to Gertrud Arnold and Rudolph Christians, who made their last appearance in this country preparatory to their sailing for Europe.

The performance was a creditable one, though it never rose to any great height of excellence. Evidences of careful, painstaking preparation abounded and the drama was handled seriously and reverently, but the players failed to create the classic atmosphere which is an essential feature in a play of this kind. To a certain extent the play is responsible for this, for its pseudo-classicism is more or less apparent on its face. Its place as literature is fixed, but its lack of action makes it less suitable for the stage than for the library.

Gertrud Arnold was the Iphigenie. She read her lines well and with understanding. Her acting was always intelligent and what it lacked—robustness both in voice and in gesture—is due to nature and temperament. Unfortunately we have not had many opportunities to see Madame Arnold during her present engagement, but the impression remaining at the close of her short season is that her *métier* is the modern and not the classic. In the modern plays in which she has appeared she has been wholly successful. From Leontinen's Ehemännер to Iphigenie is a big jump, but Rudolph Christians bravely took it and landed safely, by a narrow margin, on his feet. He was decidedly uneven. But whatever his shortcomings they are forgotten after his masterly reading of the scene, near the end of the third act, in which he, as Orestes, greets the spirits of Tantalus' descendants, sent down to Hades. Neither was he unsuccessful in depicting the tortures caused by a troubled conscience. Franz Herterich was not happily cast as Pylades. He was altogether too modern. Hermann Rudolph was a fair Thoas.

KYRITZ-PYRITZ.

Peter Lietzow	Otto Meyer
Piepenberg	Carl Knaack
Rux	Max Hanseler
Eulalia	Marie v. Wegern
Theudelinde	Lina Hanseler
Ulrike	Georgine Neuendorff
Emil Thuiecke	Lina Abarbanell
Ebert	Jacques Horwitz
Madame Soltmann	Berta Stadtler
Susanna	Jo Hegyi
Klobig	Willy Frey
Schwefelmann	Franz Eriau
Nauke	Curt Weber
Fritz	Louis Koch
Rose	Erna Bruhn
Jettchen	Stefanie Angelo
Nettchen	Anita Herbert

Kyritz-Pyritz, a three-act farce by H. Wilken and O. Justinus, with music by Gustav Michaelis, plainly showed its age at the Irving Place Theatre on Feb. 20. Several decades old, its style of humor, without any subtlety, of the rough and tumble, slapstick order, is decidedly out of date. Not that the audience failed to laugh, for it did laugh, immoderately at times, but this was due more to the good acting than to the merit of the piece. The music of the songs, with a few exceptions, is trivial and not particularly melodious.

It is rather a pity to waste the splendid comedy talent of Lina Abarbanell on such a piece, but one is thankful, nevertheless, for her presence in it. Without her there would be no doubt of its fate. Her sprightliness, her acting and her singing would have pulled a worse play out of the fire. Her prettiest song, the one with the refrain, "Du, Du, Du, Allein Du," made a big hit. The refrain is sung as a duet, the contralto part being capably sustained by Jo Hegyi. Another song, while not notable in itself, was encored because of Mlle. Abarbanell's excellent mimicry. She wore her man's clothes manfully. Jo Hegyi was good in the soubrette role of Susanna, though a trifle heavy. The three men of Kyritz, Lietzow (Otto Meyer), Piepenberg (Carl Knaack) and Rux (Max Hänseler), were very funny. Carl Knaack's work was particularly praiseworthy. Of the three wives of the above worthies, Georgine Neuendorff as Madam Rux was easily the best. She can be trusted to handle well any part placed in her hands. The three men of Pyritz, Klobig (Willy Frey), Schwefelmann (Franz Eriau), and Nauke (Curt Weber), could not have been more amusing.

MASKERADE.

Comedy in four acts, by Ludwig Fulda. Produced Feb. 24.

Max	Otto Ottbert
Karl	Franz Kirschner
Schellhorn	Hermann Rudolph
Johanna	Elisabeth Aarians
Edmund	Harry Walden
Ellen von Toenning	Marie Reisenhofer
Gerda Hubner	Hedwig von Ostermann
Frau Schwalb	Marie Kirschner
Klettke	Hermann Gerald
Minna	Anna Sanders
Friedrich	Jacques Lurian

Maskerade is a satire on the hypocrisy of conventional society. It was produced for the first time in America at Philadelphia on Feb. 23 by the Irving Place company, and on Saturday night was given in New York before a brilliant audience, which included the author, Dr. Ludwig Fulda.

The play follows closely the modern Continental school of drama and in America would find recognition chiefly for its literary value. It is a play of narrative rather than action and so filled with details that the imagination has but small opportunity. The story is interesting and meets the usual social problem of the German playwrights frankly. The heroine is the illegitimate daughter of a baron, who decides late in life to adopt her, and tries to bring about her marriage to the son of a Government official who has believed her only a governess and has already compromised her and wishes to marry her. The girl agrees to the alliance on the condition that the young man be told nothing of her birth. The young man yields to the entreaties of his family to cast off a mistress and accept a rich wife, who is none other than the mistress herself. The youth writes to the heroine, confessing his determination to sacrifice his pledge to her, his mistress, and please his family. She is then introduced to him as the rich woman selected by his family, and rejects him. Later she agrees to marry him if he will permit her to renounce her title and fortune. The young man refuses, and they part after a violent scene, which ends the play.

Harry Walden had a difficult part in the role of Edmund and played it well. Hedwig von Ostermann as the heroine, Gerda Hübner, was excellent. Marie Reisenhofer in the role of Ellen von Toenning gave a skilful performance of a subsidiary part. Hermann Rudolph as Schellhorn made the part somewhat a caricature, but was amusing. The cast as a whole was extremely good and the performance altogether well done.

At Other Playhouses.

LEW FIELDS'.—The one hundredth performance of Julie Bonbon at this theatre on March 2 will be marked by the distribution of chatelaine powder puffs as souvenirs.

ACADEMY OF MUSIC.—Mrs. Leslie Carter closed her successful season at this house last Saturday, presenting Du Barry as the bill for the last week. This week David Belasco's revival of The Heart of Maryland begins an engagement here.

GRAND OPERA HOUSE.—Dockstader's Minstrels attracted large audiences to this house last week. This week, E. S. Willard in The Middleman.

FOURTEENTH STREET.—Bedford's Hope still continues to draw capacity houses at this theatre. The engagement is drawing to a close and the last few weeks of the play are announced.

HARLEM OPERA HOUSE.—Wonderland, with the same cast of principals as when seen at the Majestic Theatre, was the attraction last week. This week, Lobert Loraine in Man and Superman.

STAR.—Dolly Kemper in The Gypsy Girl pleased large audiences here during the week. Child Slaves of New York is this week's offering.

THIRD AVENUE.—The Queen of the White Slaves was the attraction at this theatre last week. This week's bill is A Desperate Chance.

THALIA.—A Race for Life proved a popular offering here last week. The cast was practically the same as when the play was seen at another house a few weeks ago. This week, The King of the Opium Ring.

AMERICAN.—In Old Kentucky was the offering here last week. The cast included Frank Dayton, Harry Bradley, George Mitchell, Guy Durrell, Charles K. French, Henry Ross, Charles Hart, John Powell, William Penwell, Marion Shirley, Alice Walker and May Anderson. This week, Harry Clay Blaney in The Boy Behind the Gun.

PROCTOR'S 125TH STREET.—Cashel Byron's Profession, with James J. Corbett in the leading role, supported by the stock company, drew very large audiences. Excellent work was done by Beatrice Morgan, Paul McAllister, Agnes Scott, Izetta Jewel, Luke Martin, Robert Hill, Bessie Lea Lestina, Mathilde Deshon and others. The olio included the Three Dumonds, May Leon, and Dan J. Harrington. This week's play is The Prisoner of Zenda.

MURRAY HILL.—The Funny Mr. Dooley played to good business at the Murray Hill Theatre last week. The cast included Paul Quinn, Joseph A. Mitchell, Emil Heusel, Caspar Zarnes, Robert E. Clark, A. E. Roach, William Hayes, Lester L. Pike, John Newhall, Harry Bragg, Frank Relay, Harry Goldman, A. Searls, Marie Richmond, Tillie Cohen, Isabel Lowe, May Clark, and Marie Richmond. This week Uncle Tom's Cabin.

YORKVILLE.—Sapho was the offering by William J. Kelly's Stock company last week. Mr. Kelly appeared to advantage in the role of Jean Gaussin and Nettie Douglass played Fanny Legrand. The rest of the cast was as follows: Dechelette, M. C. Tilden; Uncle Cassaire, Charles Arthur; Flamant, Walter D. Greene; Hettema, Louis Froboff; Caoudal, Frederick Kirby; Joseph, Vivian Colonson; De Potter, M. C. Tilden; Concierge, Ralph Locke; Madame Bettama and Aunt Divonne, Alice Butler; Julie, Alice Seymour. This week's bill is The Lady of Lyons.

WEBER'S MUSIC HALL.—The first of the series of burlesques to be produced by Joe Weber was put on last night. It is a combination of The Squawman and The Girl of the Golden West, called The Squawman's Girl of the Golden West. It will be reviewed in next week's MIRROR.

SAID TO THE MIRROR.

EDWIN T. EMERY: "Regarding James K. Hackett's production of The House of Silence, I produced a play under that title on Aug. 9, 1886, during my Summer tour of Maine and the Provinces."

CHARLES H. BROWN: "A small company playing a piece called Simple Simon Simple through New York State has no right to the title and characters they are using. The piece is copyrighted by the McClure Newspaper Syndicate, of New York city, which controls the rights to the cartoons used by us."

J. B. DOLAN, Fort Wayne, Ind.: "The Colonial Stock co. is presenting the following plays without authority: Wife for Wife; Sandy Bottom, under the title of Sleepy Hollow; Grit, the Newsboy; Slaves of the Orient, and A Wife's Sacrifice. The co. is supposed to be in Mount Sterling, Ohio, the week of Feb. 26."

JOHN A. ALEXANDER: "The report of my marriage to Margaret Jacobi, of Louisville, Ky., is absolutely without foundation and has caused me considerable annoyance. I wish to deny it emphatically."

LEM B. PARKER: "Referring to a statement that Theodore Kremer has completed a new melodrama, entitled A Woman of Fire, I wish to call attention to the fact that, four years ago, I made a dramatization for Laurence B. McGill (now of the Poli Stock, New Haven), of Laird and Lee's novel, entitled 'A Woman of Fire.' The dramatization was submitted to Laird and Lee, approved by them, and rights of dramatization and title properly acquired."

AUGUSTA HART'S ACCIDENTAL DEATH.

Shortly before midnight on Sunday, Feb. 19, Augusta Hart, known professionally as "Gussie" Hart, met her death by accidentally falling down a dark stairway at a restaurant which she had visited with a party of friends in search of material for a forthcoming production of Uncle Tom's Cabin. She was carried home unconscious, dying before a doctor could be procured. The fall was only about twelve feet, death being due to the fact that she struck on the head, crushing in her skull at the base of the brain.

Gussie Hart, who was forty-six years of age, was noted as a vaudeville comedienne and as a favorite Topsy in innumerable Uncle Tom's Cabin companies. Her debut was made in a Cincinnati concert hall. She married Dan Hart, the minstrel, and had two children, a son and her daughter Katie, who frequently appeared on the stage with her mother up to the time of her sudden death some dozen years ago. The son is reported to be living in Cincinnati at the present time.

Gussie Hart was especially known for her impersonations of negro characters; in fact, she was one of the first women to appear in "black face." During the early eighties Dan and Gussie Hart were one of the great drawing cards in vaudeville at such houses as Tony Pastor's and Miner's, being particularly successful in a "black and white sketch" entitled Uncle Pete's Reception. In 1886 Gussie and Katie Hart were appearing together as "vocal and terpsichorean artists" at Tony Pastor's, Miner's and the People's. In July, 1887, she made her first New York appearance as Mrs. Martha Penn in Two Fine Ducks, a part which she played again in February, 1893. From time to time she deserted the vaudeville stage; in 1888 she had a role in Kindergarten, and in 1889 she appeared in Hoyt's A Hole in the Ground, being both Young Mother and the second tarrier. Among her more recent parts—after the death of her daughter she turned she attention almost entirely to soubrette characters in melodrama—may be mentioned such roles as Betsy Perkins in The Child Wife, Mandy Watson in Heart of the Blue Ridge, Sibyl in The Swell Miss Fitzwell, Mandy Lucus in Marty Malone, Susan in A Man Among Men, Matilda Brady in The Little Mam'selle, and Hannah Eliza Jane in The Female Detective. Also she appeared in A Mother's Heart and in Sky Farm. Her last engagement was in William T. Keogh's production of A Child Wife, which closed Christmas week, and she had begun making arrangements for a Summer revival of Uncle Tom's Cabin, in which old drama she made her greatest reputation several years ago with Wilton Lackaye. She had performed under the management of Pitou, Brady, Lederer, Ed Harrigan and May Irwin.

The funeral of Mrs. Hart was held on the morning of Feb. 22 at St. Stephen's Church in Sixty-ninth Street. The burial took place at Cypress Hills Cemetery. Jack McAuliffe, the husband of Mrs. Hart's deceased daughter, had charge of all arrangements.

PROFESSIONAL DOINGS.

Eugene Presbrey has completed the dramatization of Sir Gilbert Parker's novel, "The Right of Way," which Liebler and company will produce next season, with Kyrle Bellew in the leading role of Beauty Steele.

The engagement is announced of Henry Ludlum, of Philadelphia, and Mabel Williams Arey, of Chicago, formerly a student in Mr. Ludlam's school of dramatic art, and a graduate of Bryn Mawr College.

The next public matinee of the Stanhope-Wheatcroft Dramatic School will take place at the Princess Theatre on the afternoon of March 9. The programme will include a three-act play by William Whitelock, entitled The Man Who Told the Truth; a one-act play by Evangeline Lent, entitled The Aspirant, and a one-act play by Pauline Phelps and Marion Short, entitled St. Cecelia.

Pearl E. Elvyn, leading woman of a Chicago stock company, was shot by a man in the audience while playing at Linton, Ind., on Feb. 21. She had made several disparaging remarks about the town, which the audience resented. The wound was not severe.

Arthur Folwell has prepared the incidental music for The Redskin, which will be presented at the Liberty Theatre Thursday night.

Monday of last week, when Al. H. Wilson arrived in Syracuse for an engagement of three nights and a matinee in The German Gypsy at the Bastable Theatre, his manager, Sidney R. Ellis, was informed that all the money, something like $200, taken in as the advance sale of tickets, had been stolen by some person who had burglarized the box-office the night before. The local manager made good the loss.

In Channing Pollock's absence, owing to his continued illness, Mrs. Helen Avery Hardy is discharging his duties as press representative for the Shuberts. Mrs. Hardy is known to the stage as Helen Avery, she having been with the Brady-Grismer forces several years.

E. J. Morgan is said to be recovering from his recent mental trouble and to be in Chicago under the care of his wife, Helen Bertram.

S. H. Friedlander delivered an address on "The Advertising of a Theatre and Allied Amusements" at a dinner of the Ad. Men's League of Portland, Ore., on Feb. 19.

Leo Dale Ingraham, John Selber and Harley Motz retired from A Foxy Tramp company at Houtzdale, Pa., on Feb. 21. F. E. Johnson and Mr. and Mrs. Harry O. Wesley replaced them.

Georgia Caine is ill and out of the cast of The Earl and the Girl indefinitely. She will probably rest for the remainder of the season. May Lewis has been given the role of Elphin Haye.

Charles L. Robinson, of Syracuse, formerly an attache of the Wieting Opera House, has leased the Lyceum Theatre, Troy, for four years.

Florence L. Johnstone was not a member of The Boy from the West company when it stranded in Rochester, Pa., recently. She had left the company a week previous.

Florence Bates Horstall, having completed a successful tour over the Orpheum circuit with Mrs. Stuart Robson, has returned to New York.

Meta Illing was the guest of honor at the social meeting of the Professional Woman's League yesterday afternoon. A piano solo, "Rigoletto," was rendered by Mr. Raffael Saunell; baritone, Shaw sang "My Dreams" in a pretty [illegible] voice; Bernard Landino, tenor, sang "Il Te[illegible]" and Amelia Hale gave "The Spring (Has come)" effectively. Miss Harriet Thorben, who is to be congratulated upon her stage presence as well as upon the quality of her voice, closed the little programme with "Je Ne Veux Pas Autre Chose." The singers were ably accompanied by Mrs. Ainsworth, while Inez Crabtree acted as stage-manager. Aimee Abbott, received the guests in her most graceful and winning manner.

A dramatization of Edith Wharton's novel, "The House of Mirth," is to be made by Clyde Fitch and Mrs. Wharton, for production next Fall.

That part of the site of the old Montauk, now the Imperial Theatre, Brooklyn, that is not needed for the extension of Flatbush Avenue, will be offered for sale at auction, on March 1.

Adelaide Thurston will appear next season in a new play by Gaultne Phelps and Marion Short, authors of her first big success, Sweet Clover.

Jake Murry shortly takes out Faldo Romani through the West and British provinces, opening in Coldwater, Mich., early in March.

OBITUARY.

John H. Palmer, a stage hand at the Casino Theatre and Mayor of Woodridge, N. J., died at Bellevue Hospital on Feb. 23, from the effects of an operation for appendicitis. He was fifty-four years old. Mr. Palmer was for many years electrician at the Garden Theatre and before that at the Madison Square Garden. He had been employed at the Casino Theatre for two years. He was at one time president of the Theatrical Protective Association and until the time of his death an active member of that organization. A little over a year ago he was elected Mayor of Woodridge, a small town in Bergen County, but kept the fact a secret from his associates until a few months ago. The funeral was held Sunday at Masonic Temple, Twenty-third Street and Sixth Avenue.

J. T. Osborne, an animal trainer, of Boston, Mass., was killed Feb. 19 by being thrown from a train in Chicago which jumped the track. He was twenty-five years of age.

Edna Kerr, a member of Charles Grapewin's company in It's Up to You, John Henry, died of an operation at a hospital in Columbus, O., on Feb. 24. Her body was sent to her home in Philadelphia for burial.

George W. Chambers, owner of the opera house at Talladega, Ala., died of paralysis at his home in that town on Feb. 16.

MATTERS OF FACT.

The famous Kilties' Band of Canada, now in the thirty-second week of its thirteenth tour, is now en route for New York city, where it is booked for a four weeks' engagement, beginning on March 12. The tour for this season ends in Belleville, Canada, on May 1.

Alberta Gallatin, who has been playing the title role in Cousin Kate this season, will be starred next year in one of the big New York successes.

Mrs. Wheatcroft announces that the Summer term of the Stanhope-Wheatcroft school commences on May 1. The school, which has been operated since 1893, and the different terms of which are continuous, is now enjoying the most numerous patronage in its career, and it is gratifying to its director to be able to communicate this fact to the public.

The Palace Hotel, which has long been the home of several thousands of professionals when in Chicago, has undergone extensive improvements this Winter, particularly in the office, which has been enlarged, redecorated and refinished. A new restaurant has also been added to the equipment and is run under the hotel management, so that now guests may be shaved in the barber shop, take a Turkish bath and eat in the new restaurant without leaving the building.

William A. Dillon reports that the Maude Hillman co. has been meeting with extraordinary success through New England. Instead of presenting a long, four-act drama at each performance, with one or two specialties between acts, the management gives six or eight first-class vaudeville features between the acts, cutting the plays down to very short dramas instead of long and tedious ones. The vaudeville features include Baker and Houston, Yackley and Burnell, Miller Brothers, the Lazaro Brothers, William A. Dillon and Harold Grady.

The Popular Amusement co., recently incorporated under Ohio laws, will put out a high-class repertoire co. next year, playing this territory. The incorporators are Dr. H. W. March, Arthur E. Herbst and Dr Harry March, all of whom have had extended experience in theatrical work. The co. will be called "The Americans."

Barry and Johnson, who have been appearing in the act, Held for Ransom, for more than a year and a half, give warning that the act and title are fully protected and have instructed their attorney, Adolf Marks, of Chicago, to prosecute any infringement.

The Chicago House Wrecking Co., of Chicago, bought the material and supplies of the St. Louis Exposition and are now offering it for sale at very low prices. Strip tickets, incandescent lamps, folding chairs, uniforms, etc., are included in the outfit.

A young man to manage and act as treasurer is wanted as partner with Ward's Minstrels, playing under canvas. Particulars may be had of Harry Ward, Box 342, Carthage, Mo.

A. Height, theatrical costumer, is located at 988 Sixth avenue.

"J. B. S.," Box 449, Bellport, L. I., offers for sale an oil painting of Mrs. Gifford, who was burned in the Richmond Theatre fire, 1811.

Combining all the virtues of the powder puff and the talcum can and none of its defects, the Sachet Talcum Puff just placed upon the market is found to be the perfect toilet requisite. One needs nothing but the puff, which, it is claimed, will outlast three boxes of the ordinary talc powder. The price of the puff is thirty-five cents and can be secured of C. T. Dulin, 1100 New York Avenue, Washington, D. C.

The Newark Theatre, Newark, N. J., can be rented for the Summer for opera or stock. This should be a good proposition for some live manager. Persons interested should communicate with Lee Ottolengui, care Newark Theatre.

The McClure Newspaper Syndicate, owners of the copyright to Simple Simon Simple, give notice that the dramatic rights are controlled by Nixon and Zimmerman and unauthorized use of the title will be prosecuted.

The week of March 19 will be a gala week at Evansville, Ind., where the Retail Merchants and Manufacturers will have an exposition. 100,000 visitors are expected and some of the dates during the week are still open.

Phil Hunt is offering for the first time his popular success Down by the Sea, for stock and repertoire use. Down by the Sea has been a consistent and steady bread winner. The piece has thirty styles of litho printing.

Five hundred opera chairs in first class condition are wanted by Joe Graff, 1205 Thirty-fifth Street, Chicago, Ill.

William A. Dillon has a new Western drama to let.

The Maude Hillman Company is desirous of securing a good Park in which to locate a stock company the coming Summer.

Married.

BARING—DONNELLY.—Francis Denzil Edward Baring, Baron Asburton, and Frances Donnelly (Frances Belmont), at Passy, France, on Feb. 19.

QUINBY—REMINGTON.—At Buffalo, N. Y., Feb. 11, Herbert M. Quinby and Mary Remington.

Died.

CHAMBERS.—George W. Chambers, at Talladega, Ala., on Feb. 16.

DIRMEYER.—C. E. Dirmeyer, father of Claude Nelson, at New Orleans, La., on Feb. 15.

DOMAINE.—At Lawrence, Mass., N. O. Domaine, father of Josephine Sabel.

HAVEL.—At New York city, on Feb. 22, Clara Havel, wife of Thomas O'Brien.

KERR.—Edna Kerr, at Columbus, O., on Feb. 24.

OSBORNE.—Suddenly at Chicago, Feb. 19, J. T. Osborne.

PALMER.—John H. Palmer, at New York city, on Feb. 23.

TUOHEY.—Marie Tuohey, at New York city, on Feb. 17, aged 26 years.

BROWN'S BRONCHIAL TROCHES FOR COUGHS AND COLDS

Invaluable to sufferers from asthma, bronchitis or throat troubles. Contain nothing injurious.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Holcombe, Curtis and Webb, Charles F. Semon, Gracie Emmett and company, O'Brien and Buckley, Treloar, assisted by Edna Tempest; Mr. and Mrs. Charles S. Hammond, Philbrooks and Reynolds, Professor Speranza's Lady Fencers, James and Dolly Emerson, Collis Le Page, Montague and O'Hara, and Grace Childers. Allie Gilbert and her Six Summer Girls make their New York debut.

Keith's Union Square.

Paul Conchas, Mr. and Mrs. Sidney Drew, Sam Watson's Farmyard, Mr. and Mrs. Jimmie Barry, Petching Brothers, Browning, Welp and company, Joe Flynn, Cooper and Robinson, Holden, Ely and Piser, and Young and Melville.

Proctor's Twenty-third Street.

William Courtleigh in a new sketch, Cheridah Simpson and the City Girls, Dave Lewis and Company, Frank Gardner and Lottie Vincent, Hacker-Lester Trio, Carroll Johnson, Fred Ray and company, Parros Brothers, Edna Luby, and Harry Brown.

Hammerstein's Victoria.

Cliff Bersac's Circus, Mr. and Mrs. Robert Fitzsimmons, Tom Nawn and company, Reno and Richards, the Spook Minstrels, Julius Tannen, Louise Dresser, Mallory Brothers, Brooks and Halliday, and Caprice, Lynn and Fay.

Colonial.

Vesta Victoria (second week), Empire City Quartette, Madame Adelaide Herrmann, Mr. and Mrs. Gardner Crane, Cole and Johnson, Ginseretti Troupe, De Witt, Burns and Torrance, and Mr. and Mrs. Allison.

Proctor's Fifty-eighth Street.

Charles E. Evans (vaudeville debut), assisted by Charles Hopper in a new sketch written by George Arliss; Dan McAvoy and his Fifth Avenue Girls, Florens Troupe, Bert Leslie and Robert L. Dailey, Spissell Brothers and Mack, Three Dumonds, James H. Jee, Johnson and Wells, and the Elgonas.

Alhambra.

Rigo, Louis Simon, Grace Gardner and company, Salerno, the Four Seasons, the Four Lukens, Howard and North, Augusta Glose, the Three Leightons, and Black and De Vere.

Hurtig and Seamon's.

Gilly S. Clifford, Le Roy and Clayton, Joe Maxwell and company, Delmore and Lee, Mignani Family, Charles Kenna, Francis Gerard, and Louise Montrose and her Auto Girls.

Hippodrome.

A Society Circus, with the Four Rianos, Bonhair-Gregory Troupe, Ralph Johnstone, Mademoiselle Levia, Woodward's seals, Powers' elephants, and others.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET. — In a bill that included nearly a dozen very prominent acts the honors were carried off triumphantly by Thomas J. Ryan and Mary Richfield in a new Irish sketch by Will M. Cressy, called Mag Haggerty's Reception, which is the third of the Haggerty series written by Mr. Cressy for Mr. Ryan and his wife. Mr. Ryan is by all odds the cleverest and most natural Irish comedian in vaudeville. He wins his laughs by legitimate means and never has to resort to extravagances of make-up or any of the cut-and-dried, tiresome tricks of the average impersonator of the man from the Green Isle. In this latest sketch we find Mike Haggerty duly installed in the elegant home of his daughter, engaged in a vain effort to live up to his surroundings. As in the other sketches, the daughter is engaged in trying to make the old man refined, and her efforts meet with the same lack of success. With the assistance of her butler she tries to teach him how to go through a quadrille, and the way in which he gets tangled up would bring a smile to the face of a marble statue. Later on she gives him a lesson in the alphabet in an effort to teach him to read, and the results are as funny as anything ever seen on the New York stage. Becoming disgusted with trying to learn the modern dance, Haggerty breaks into an old-fashioned Irish quadrille, which he does with all of his old-time agility and grace. It is some years since Mr. Ryan has done any dancing, but that he has not forgotten how to do it was amply proven. Miss Richfield was even more natural, unaffected and pleasing than usual and her delivery of the lines alloted to her could not have been better. Mr. Ryan has the foundation of a screamingly funny comedy in the three Haggerty sketches and it will not be surprising if he should be launched in the near future as a full-fledged star in the popular-price houses. The success last week of himself and his partner was emphatic in the extreme. The headliner of the bill was George Fuller Golden, who made his reappearance after a long rest in the woods, recuperating from the strain of his English and Australian tours. He was in excellent humor, and while much of his material was old there was sufficient new stuff to add a spice to his monologue, which he delivered in clever fashion. Will M. Cressy had the unusual distinction of presenting two new sketches in the same bill, as Juanita Allen made her first appearance here in an act called Car Two, Stateroom One, which was also from Mr. Cressy's inexhaustible fountain pen. This act requires a costly setting and it was well staged. The scene shows a portion of a moving train, with two platforms and a stateroom. The wheels of the car move swiftly and there is a stereopticon effect that helps the illusion to some extent. The plot concerns a man and a woman who have gotten hold of individual passes belonging to a director of the road and his wife. They arrive at different times and both are assigned to the same room, the conductor pretending to believe that they are man and wife, although he knows better. There are mutual surprises and explanations when they meet and a conversation in which they try to figure a way out of the difficulty. During their chat they discover that they had been sweethearts when children, and a marriage on the train naturally follows, a convenient minister being in another part of the car. The sketch is quite amusing and Miss Allen and her assistant, Herbert Fortier as leading man, Frank Erwin as a porter and George C. Taylor as the conductor, worked hard and faithfully to make it a success. One of the best features was a short song sung by Mr. Erwin, who has a very pleasing voice. Much credit is due Eugene Sanger, who staged the sketch, as it was played briskly and without any hitches. Radha, the Hindoo Temple Dance, was retained for a second week, and Ruth Dennis again scored with her graceful movements in the principal part. McMahon's Minstrel Maids and Watermelon Girls earned plenty of applause with their lively turn, and the Florenz Troupe did fine acrobatic work. Carter De Haven and Flora Parker were neat and amusing, and Hawthorne and Burt very clever comedians and expert dancers; John and Bertha Gleeson and Fred Houlihan and the Millman Trio earned their share of approbation.

COLONIAL.—Vesta Victoria made her American reappearance last week and large audiences manifested their pleasure at her return in no uncertain way. Miss Victoria's methods are somewhat similar to those of the late lamented Bessie Bellwood, though she lacks the unctuousness and keen sense of humor of the latter. However, Miss Victoria has a charm of her own and, though she impersonates character types of a rather rough order, she does her work with a degree of refinement that makes it most acceptable. She made her first appearance dressed in a riding habit, and in a rich cockney dialect sang a song called "The Next Horse I Ride On," in which she told of the woes of a girl whose father had become suddenly rich and had forced her to learn horseback riding. The second song was "Waiting at the Church," and for this the singer changed to full bridal regalia. The story of the song concerns a faithless man who had promised to wed and had allowed the maiden to go to the church in her wedding finery and had sent her a note saying that he couldn't marry her, because his wife would not let him. In singing "It's All Right in the Summertime" Miss Victoria was dressed in flowing robes of white and warbled of the trials of a model who had to pose half clad for her father in the back yard. She is quite pleased during the Summer, but finds it rather uncomfortable when the wintry winds are blowing. Miss Victoria finished with a song called "He Calls Me His Own Grace Darling," which tells of the love of a girl for a fickle sailor. With all of her songs the singer had appropriate business and a few dance steps. If all of her listeners did not go home with every chorus by heart it was not her fault, for every refrain was repeated twice after every verse, and the orchestra played them over and over again, while Miss Victoria was making her change for the next song. Taken all in all, Miss Victoria's specialty is pleasing, but in no way remarkable and she will create no furore. The Royal Hungarian Boys' Band of forty well-trained youngsters played several selections and aroused the patriotism of the spectators to a high pitch by a very spirited rendition of Sousa's "Stars and Stripes" march. The real hit of the bill must be credited to Albert Bellman and Lottie Moore, whose versatility is remarkable and who go through their performance with an amount of vim and ginger that is bound to make the sleepiest audience observe and appreciate. Edwin Latell also came in for a big share of approval, as he has revised his act, putting in many new gags and eliminating those that had been worn threadbare by frequent repetition. He played his banjo and other instruments with his accustomed skill and was heartily encored. James Thornton was in excellent form and his jests and songs went well. The Picchiani Family, Gallagher and Barrett, clever Irish comedians; Herbert Brooks, with his very mysterious and cleverly arranged trunk trick; Cabaret's dogs and the vitagraph rounded out an excellent programme.

KEITH'S UNION SQUARE. — Paul Conchas was the headliner and was seen in his remarkable juggling act, in which he tosses very heavy weights with the greatest ease. The balancing of a cannon on his chin and the catching of a number of cannon balls on the back of his neck are the most sensational features of an act that is entirely out of the ordinary. Mr. and Mrs. Gardner Crane and company were an especially good feature in A Yankee's Love for Dixie, by Ruth C. Mitchell, a well-written and admirably acted playlet that was reviewed in THE MIRROR at the time of its first presentation here. Leon Morris made his reappearance after a long absence in Europe with a larger and more pretentious act than before. In addition to the ponies there is a babboon, a bear, several dogs and a clown, and they all do pleasing stunts. One of the new tricks in the act is done by a dog that turns back somersaults on the back of a running pony. The clown makes things lively while the animals are resting, and the act winds up with some fine high jumping by a pack of hounds. Mr. and Mrs. Mark Murphy were very amusing in The Coal Strike. Harry Atkinson, an English entertainer, made his reappearance here, and his offering met with a flattering reception. Without any artificial aid he imitated the cornet, oboe, violin, concertina, mandolin and motor cycle, and finished with a medley introducing ten different instruments. His act is of the sort that is good in any part of the world and he received due recognition. Matthews and Ashley scored again in their talking and singing skit, in which the parody on "Nobody" is still the strongest feature. Therese Dorgeval, who has a pleasing personality and sings well; McGrath Brothers, banjoists; Texarkana and Walby, singers and dancers; Herr Saons, impersonator; the Edgertons, acrobats, and Conklin and Hastings, comedy duo, completed the bill.

PASTOR'S.—Sydney Deane and company headed the bill, presenting Christmas on Blackwell's Island, and the vocal numbers incidental to the act were heartily encored. Mr. Deane's assistants were Frank Willing, George Rolland and Fred Jarvis. Stanley and Wilson were a special attraction in Der Kappelmeister. The original Miss Wilson has retired from the act and her place is now taken by Sarah L. Cogswell, who is fully as good as either of the former partners of Mr. Stanley, whose clarinet imitation is still the feature of the act, which has stood the test of time splendidly. Clarice Vance was a special feature and it is needless to say that her new coon songs made one of the big hits of the week. She was encored until her extensive repertoire was exhausted and she had to beg off. A fine and novel musical specialty was given by Dorsch and Russell, who carry a special setting, using the implements of railroad men as instruments from which to extract melody. The Four Sullys, formerly known as the Sully Family, presented An Interrupted Honeymoon, Frank Kennedy's merry farce, in which the two Sully boys distinguish themselves by some very clever work, assisted by their parents. Earle and Bartlett did a good Irish sketch and Carr and Jordan scored with A Dip in Vaudeville. Ascott, Eddie and company were given a warm welcome. They have improved their act very much since they were last seen here and have introduced a great many novel tricks that are worthy of the highest praise. Others in the bill were Miaco and Idaline, Fred and Mae Waddell, Kimball Brothers, and William La Belle.

HAMMERSTEIN'S VICTORIA. — The Empire City Quartette have been seen at this house on many occasions and they have always pleased the patrons so well that when they came back again last week they were made the headliners. They richly deserved the distinction, as there is no better singing four in vaudeville to-day. Their excellent vocalism, combined with Harry Cooper's parodies, make up an act that would be hard to beat. Last week the quartette introduced a new song by Mr. Cooper, called "When the Girl You Love Loves You," and it was well received. James J. Morton, whose method is simple, direct and easily understood, rattled off his string of carefully prepared impromptu remarks with great facility and admirable results. There are alleged mimics who try to imitate Morton, but they might as well try to give an accurate imitation of a running stream as it bubbles down the side of a mountain. Bert Leslie and Robert L. Dailey had everything their own way while they were on the stage, and the laughter was uproarious. Dainty Violet Dale imitated Mrs. Fiske, Fay Templeton, Eddie Foy, Anna Held and other well-known players with her customary success. Miss Dale improves with every appearance and is adding to her popularity constantly. The Camille Trio, the Sunny South, Mazus and Mazette, the Five Romanos, and Leo Nino were also in the programme.

HURTIG AND SEAMON'S.—Will M. Cressy and Blanche Dayne finished a second extremely successful week and made many new friends in Harlem. Bert Levy's novel and effective act caused much favorable comment, and he was ably assisted by Lottie Vernon as the model. Lind, the female impersonator, displayed a remarkable voice, and kept the majority of the audience guessing as to his sex. His performance is artistic and he scored a palpable hit. J. Royer West and Ida Van Sicien were entirely successful in their musical comedy offering, with its novel gymnasium setting, and they were encored again and again. May Ward, Dixon, Bowers and Dixon, and the Holdsworths were also in the bill.

ALHAMBRA.—Cinquevalli juggled dexterously and evoked thunders of applause. Screams of laughter followed Will H. Murphy and Blanche Nichols as the remarkable plot of From Zaza to Uncle Tom was unfolded. Dave Lewis, formerly of Fields and Lewis, who has been in musical comedy for some years, made his reappearance in vaudeville in an act called Working for Two, in which he is assisted by Lew Wagner, E. Spencer Lewis, and several girls. The sketch is a jumble of dialogue, songs, and dances, introducing some of the latest popular ditties. Mr. Lewis appeared in a Dutch character and sang a song of two with some success. He and his assistants worked hard. Excellent entertainment was also afforded by James Thornton, Lucille Saunders, Holcombe, Curtis and Webb, the Four Bards, Avery and Hart, and the Brothers Durant.

PROCTOR'S FIFTY-EIGHTH STREET. — Cheridah Simpson and the City Girls topped the list and sang and danced with much animation. Dave Genaro and Ray Bailey scored heavily with their remarkable terpsichorean tricks. Foy and Clark in A Modern Jonah and Cole and Johnson with their latest songs were applauded. Julius Tannen's imitations, cleverly done; the antics of Paul Sandor's dogs, smart club juggling and hoop rolling by Ollie Young and Brother, *chic* Eleanor Falk with her dainty dances and songs, and a fine acrobatic act by the Four Welsons made up a bill that drew large audiences.

HIPPODROME. — The same large crowds continued to witness A Society Circus. Joseph Sparks has replaced Felix Haney, but the cast otherwise remains unchanged. Several additions were made to the circus portion of the bill last week owing to the transfer of some of the acts to Chicago. They included the Grandschmidts, clever acrobatic clowns, with a twin dog; Vinella's performing stallions, and the Four Webbs, acrobats.

The Burlesque Houses.

DEWEY.—The New York Stars, M. M. Thiese's excellent aggregation of burlesquers, appeared here last week and pleased very large audiences. Campbell and Caulfield, Raymond and Clark, Faust Trio, the Majestic Musical Four, and the Six Salmos made up a fine olio. This week, The Golden Crook.

GOTHAM.—Rose Hill's English Folly company presented a programme replete with the latest music hits and scored heavily. This week, Transatlantic Burlesquers.

CIRCLE.—The Jersey Lillies Extravaganza company, under the management of W. S. Clark, drew excellent patronage. This week, Parisian Widows.

LONDON.—The Kentucky Belles, with the usual features, pleased the customary big houses. This week, Tiger Lillies.

MINER'S BOWERY. — The Washington Society Girls, including Dave Marion, Eldora, and West and Williams, scored. This week, The Merrymakers.

MINER'S EIGHTH AVENUE. — The Jolly Grass Widows charmed good-sized crowds at this house. This week, Washington Society Girls.

ELEPHANT MOVES A CAR.

On Saturday afternoon last as the big matinee crowds were pouring through Forty-second Street toward the various theatres an accident occurred that caused an immense throng to gather. A cross-town car collided with one going south on the Sixth Avenue line, injuring several people and causing the car to almost turn over on its side. Traffic was blocked in every direction, and the employes of the railway company worked like beavers to try to get the car back on the track, so that it could be taken to the repair shop. They were making slow progress when the state of affairs was noticed by Elmer S. Dundy, of Thompson and Dundy, whose Hippodrome is only one block from the scene of the accident. Mr. Dundy consulted with Powers, the elephant trainer, and in a few moments the four big elephants belonging to Powers were on their way to the corner. The trainer asked the trolley workmen to step aside for a moment, and then he gave a few commands to his pets. The largest one placed her shoulder against the side of the car and with the others backing her up gave one mighty shove that sent the heavy vehicle back to its proper place on the tracks. There was a tremendous cheer from five thousand throats, but this did not scare the elephants, which are used to ovations, and at a signal from their master they trotted off back to their comfortable stalls in the theatre ready for any other emergency that may arise. If the affair had been carefully arranged by Press Agent W. C. Thompson it could not have been better managed, as the trick of the elephants caused a sensation to which columns of space were devoted in the Sunday papers.

WILLIAM MORRIS TO MOVE AGAIN.

When William Morris, who is the leading vaudeville agent of the United States, removed to his present commodious quarters on West Twenty-eighth Street he thought that the rooms would be large enough to accommodate his business for several years to come, but the business has grown so fast that he finds himself cramped for space, and so on May 1 he will come up to the Holland Building, at Broadway and Fortieth Street, where he has leased twelve of the largest rooms on the first floor. Mr. Morris books for the Percy Williams Circuit, Hammerstein's, the F. F. Proctor, S. Z. Poli, Wilmer and Vincent, Weber and Rush and other circuits and a very large number of single houses in the East, and has just added the International Theatre, in Chicago, to his list. In all there are about fifty theatres of the first class on his books, and to keep these supplied with high-class bills every week is a task that requires an immense amount of work and a large clerical force. Artists who appreciate the advantage of playing in New York city are always anxious to do business with the Morris offices, as they can be booked for twelve weeks in Greater New York without repeating and without having to pay out a large portion of their salaries for railroad fares. In his new offices Mr. Morris will be able to handle a larger volume of business than ever, and he has already made plans for the extending of his operations in a way that will astonish those who are interested in the wonderful strides that vaudeville is making all over the United States.

WOOD AND RAY SEPARATE.

Fred Ray and Juliet Wood have separated after a successful partnership of six years in vaudeville. The dissolution was by mutual consent and was arranged satisfactorily to both parties. Mr. Ray will continue in vaudeville, presenting travesties on an elaborate scale under the name of Fred Ray and company. He will be assisted by Louis Benton as a "gladiator." As Mr. Benton is six feet two inches in height and weighs but 104 pounds his appearance in a gladiator's costume may be imagined. Ella Collmer, formerly ingenne with the Proctor Stock company, will also be in Mr. Ray's support. Time has already been booked for the new act covering a period of one and a half years, extending to July 1, 1907.

A NOVEL ACT TRIED.

May E. Stuart, well known in dramatic circles and as an elocutionist, offered a new act at Pastor's on Washington's Birthday called "Recitations Illustrated." Her selections included Key's "Star-Spangled Banner," Alger's "John Maynard" and Hay's "Little Breeches." The idea is Miss Stuart's own conception, the illustrations and orchestral accompaniment having been made under her personal direction. The act was exceptionally well received and will probably be easily booked.

HARRY CORSON CLARKE.

Harry Corson Clarke, whose familiar features are pictured above, is enjoying a short vacation at his home in New York, the first he has had since starting on his Western vaudeville tour, last September. He speaks in the highest terms of the treatment he received over the Orpheum and Kohl and Castle circuits. He will return to the West next week to play out his bookings in Cincinnati, Louisville, Indianapolis, Chicago and other cities, which will keep him busy until May. While here Mr. Clarke will close engagements for his stock comedy company, which will open in the West at the expiration of his vaudeville contracts. Margaret Dale Owen is Mr. Clarke's leading woman, this being her fourth season with him.

DEATH OF CLARA HAVEL.

Mrs. Thomas O'Brien, professionally known as Clara Havel, died on Thursday last while undergoing an operation. She had been ill and unable to appear on the stage for about a year, and the operation was resorted to as a last means of saving her life. The funeral took place from her late residence, 169 East Sixty-sixth Street, on Sunday and was largely attended by relatives and friends. With her husband, the team being known as O'Brien and Havel, Mrs. O'Brien had toured the principal vaudeville circuits for many seasons, and was popular in all sections of the country. She was a very clever dancer and was of great assistance to her husband in helping him to bring out the humorous points of their act. During her illness her place has been filled by Effie Lawrence, of the Lawrence Sisters, but the team name has remained the same. This arrangement will be continued by Mr. O'Brien, who will have the sympathy of many friends in his bereavement. Mrs. O'Brien is survived by two children.

VALERIE BERGERE HURT ON STAGE.

While playing at Keith's Theatre, Cleveland, on Wednesday afternoon last Valerie Bergere met with a painful accident. She was playing her one-act version of Carmen, and in the scene in which she is stabbed by Don José, the knife slipped, and Miss Bergere received an ugly cut at the base of her thumb that came within an ace of severing that member. Immediately after the stabbing the business of the play calls for a fall down a long flight of stairs, and with rare presence of mind the actress accomplished the feat without letting the audience know that anything out of the way had occurred. When the curtain fell Miss Bergere had fainted, and she had to be carried to her dressing-room, where she was attended by two physicians. She insisted upon giving a performance in the evening, although suffering great pain, and was only enabled to get through with the help of a doctor, who remained in the wings during the performance.

PRIMROSE PREPARES FOR NEXT SEASON.

"Second to none" is what George Primrose promises his company will be next season. It is his intention to have an entertainment which will contain a large number of novel and up-to-date features, with an entirely new production of scenic and electric effects. He has already engaged a number of prominent black-face artists and a route is being booked for him which will include all the principal cities, commencing July 18. This attraction is now on a trip to the Coast, which will include Denver, San Francisco and all the larger cities of California and the Northwest, terminating, about the middle of May, what has proven so far a highly successful and prosperous season. Mr. Primrose has appointed F. J. Dunne as his manager, with offices in the New Amsterdam Theatre Building, this city.

STONE-WEBER TESTIMONIAL.

The annual testimonial to Robert Stone, advertising agent, and Max Weber, café manager of Joe Weber's Music Hall, took place at Terrace Garden on Sunday evening. As usual, the affair was a huge success, a fine programme and plenty of dancing serving to attract a very large crowd. Those who took part in the entertainment were the Empire City Quartette, Julius Tannen, Stanley Hawkins, Baby Ellnore, the Young America Quintette, Henri French and Gus Edwards. The entire Weber company was present, as well as a large crowd of the regular patrons of the Music Hall.

SUNDAY LAW ENFORCED IN LOUISVILLE.

The Board of Public Safety in Louisville, Ky., last week sent an official order to the managers of all theatres, skating rinks and other places of amusement to close on Sunday. Chief of Police Gunther was instructed to see that the order was enforced, and on Sunday the managers, actors, ticket sellers and door keepers of the three principal theatres were arrested. The actresses who took part were not molested and the performances were not interrupted, the officers waiting patiently in the wings and serving their warrants as the performers stepped from the stage. The saloons and stores were open, as usual.

THURSTON GOING TO MANILA.

Howard Thurston, having finished his tour of Australia and New Zealand, has begun another tour that will include Manila, Hongkong and Shanghai, after which he will go to India. On this trip he is carrying twenty-four tons of magical apparatus and fourteen people, including Winfield Blake and Maud Amber. When he returns to America Thurston expects to bring the greatest entertainment ever put together by any magician.

MAYME REMINGTON MARRIED.

Mayme Remington, who has been very prominent as a vaudeville headliner for the past few seasons, doing a novel and original act in which she is assisted by several little colored children, was married in Buffalo Feb. 11 to Herbert M. Quinby, who is connected with the publication department of the Detroit *Free Press*. The fact of the marriage was kept a secret for several days, but was formally announced last week while Miss Remington was filling an engagement in Cleveland.

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HATHAWAY'S, LOWELL,
HATHAWAY'S, BROCKTON,
AUDITORIUM, LYNN,
INTERNATIONAL THEATRE, CHICAGO,
F. F. PROCTOR'S 23d STREET,
F. F. PROCTOR'S 5th AVENUE,
F. F. PROCTOR'S 58th STREET,
F. F. PROCTOR'S 125th STREET,
F. F. PROCTOR'S, NEWARK,
F. F. PROCTOR'S, ALBANY,
F. F. PROCTOR'S, TROY,
WILMER & VINCENT, UTICA,
WILMER & VINCENT, READING,
WILMER & VINCENT, ALLENTOWN,
WEBER & RUSH, SCHENECTADY,
WEBER & RUSH, BINGHAMTON,
WEBER & RUSH, WHEELING, W. VA.,
HENRY MYERS, DORIC, YONKERS,
HENRY MYERS, ATLANTIC CITY,
HENRY MYERS' DORIC, CAMDEN,
TRENT THEATRE, TRENTON,
H. H. LAMKIN, TOLEDO,
H. H. LAMKIN, DAYTON,
MORRISON'S, ROCKAWAY,
SHEEDY'S, FALL RIVER,
SHEEDY'S, NEWPORT,
HENDERSON'S, CONEY ISLAND,
DEIMLING'S, ROCKAWAY.

12 WEEKS IN NEW YORK CITY WITHOUT A REPEAT, 12

ALEX CARR'S PLANS.

Alex. Carr, the well-known comedian, closed on Saturday evening last with Campbell and Drew's Tiger Lilies at the Trocadero Theatre Philadelphia, and is now resting at his home, 190 Second Avenue, New York, where he is considering offers for the remainder of this season and others for next season. His work with the Tiger Lilies met with warm favor everywhere the company has appeared.

VAUDEVILLE JOTTINGS.

Riverside Council, K. of C., gave a benefit for a brother who has been stricken with mental trouble on Feb. 24, at which Emma Carus, James Thornton and Lee Harrison assisted.

Nannie Lewaid has secured a judgment for $838 50 against Levi Bluestein, professionally known as Edward Blondell, for salary alleged to be due under a contract to support Blondell in vaudeville.

Frank A. Ferguson's latest vaudeville comedy, No Man for Dinner, was produced Feb. 12 in Kalamazoo, Mich., by Caroline Kelley McCord and co. and scored a success. Rose Coghlan will soon produce another play of Mr. Ferguson's, entitled The Mother. Miss Coghlan is now appearing for her fifth season in Mr. Ferguson's sketch, The Ace of Trumps.

After a ten weeks' engagement in Mexico with the Gran Circo Orrin, Ollie Young and brother are back in New York, playing the Proctor circuit. Through the kindness of Oswald Stoll, they have set their European time back in order to accept a very flattering offer from the Ringling Brothers for the coming Summer.

Mrs. Howard Truesdell, who with Mr. Truesdell has been so successful in vaudeville the past two seasons, was under the care of Dr. Murray at a sanitarium in this city from Jan. 29 up to two weeks ago, when she was removed to Pine Bluff Inn, Point Pleasant, N. J., where she is regaining her health and strength very rapidly. She expects to be fully recovered when their new sketch, The Haunted Widow, opens in September. During Mrs. Truesdell's illness Teresa Maxwell, late leading woman with Wards and James and The Earl of Pawtucket, has been most successful as Mrs. Middleton in Aunt Louisa's Advice.

Frederic Sumner will leave the cast of The Tit-Mart to play the lead in support of Hope Booth in her new sketch by Will Cressy, opening in Brooklyn March 5.

Vesta Stanton sailed for Europe a few days ago on the "Campania." She will make an extensive tour through Europe and Africa and before returning to America will remain in Paris for some time, studying music.

Amann and Hartley are being well received in England. During the week of Jan. 22 they were at the Stratford Empire, billed next to Vesta Tilley.

John T. Kelly has returned to his home at Elmhurst, L. I., after a successful four weeks' engagement in Chicago.

The Danger of Ideals, a new vaudeville sketch that was produced for the first time at the Lowell Opera House by Severin De Deyn and co. Feb. 5, met with instant favor, receiving from four to six curtain calls at every performance.

Carver and Pollard opened their Maine season at Moon's Theatre, Portland, and were so successful that the Keith circuit was given them to follow their engagement at Lawrence last week. They are now under the management of George Homans.

Hayward, Conroy and Hayward have been booked by J. J. Murdock for seventeen weeks on the Orpheum, Kohl and Castle, Anderson and Hopkins circuits, opening March 5 at the Dominion Theatre, Winnipeg, Canada. They will finish with the Miss New York, Jr., co. March 3 at Duluth, Minn., after twenty-seven successful weeks, closing the olio with that organization. Mr. Conroy, the new member of the trio, has made a hit singing his own parodies.

"Phoebe," Clyde Powers' trained pig, which is a feature of the Hippodrome performance, wandered on the stage during Ralph Johnstone's bicycle act on Friday evening and caused a great deal of amusement before she was finally captured by one of the clowns.

Earle Reynolds, who carries a machine for making real ice, upon which he does a skate dance, made his appearance at the New York Theatre on Sunday evening.

The announcement of Kenneth Lee, who has been very successful in writing vaudeville sketches, will be found in another column. Mr. Lee has a versatile fancy and does a wide range of work.

The Squawman's Girl of the Golden West is the title finally selected for the new burlesque which was added to Twiddle Twaddle last evening at Joe Weber's Music Hall, a review of which will appear in next week's MIRROR.

Elita Proctor Otis has been booked over the Orpheum circuit in her new play, Kid Gloved Nan, written for her by Edward Elsner.

It was rumored last week that F. F. Proctor had purchased a large piece of property in the heart of Jersey City for the purpose of erecting a new theatre to be added to his circuit. Mr. Proctor is out of town at present and could not be seen in reference to the matter.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates week in advance. Blanks will be furnished on application. Dates of performers with combinations are not published in this list.

Abbott, Annie—Grand, Pittsburgh, Feb. 26-3.
Adair, Art—Garrick, Burlington, Ia., Feb. 26-3.
Adair and Dahn—Haymarket, Chgo., Feb. 26-3.
Adamini and Taylor—Sheedy's, Fall River, Mass., Feb. 26-3.
Addison and Livingston—Bijou, Battle Creek, Mich., Feb. 26-3.
Adler, Flo—Orph., New Orleans, Feb. 26-3.
Ahearn, Charles and Jae.—Howard, Boston, Feb. 26-3.
Aherns, The—Schultze, Zanesville, Feb. 26-3.
Allen, Edgar—Hathaway's, Lowell, Mass., Feb. 26-3.
Allen, Searl and Violet—Keith's, Boston, Feb. 26-3.
Allen and Peter the Great—Sheedy's, Fall River, Feb. 26-3.
Algonas—Proctor's 58th St., Feb. 26-3.
Allison, Bertha—International, Chgo., Feb. 26-3.
Allison, Mr. and Mrs.—Colonial, N. Y., Feb. 26-3, Orph., Bklyn., 5-10.
Allmon, Joe—Bijou, Duluth, Feb. 26-3.
Amann and Hartley—Moss and Stoll Tour, England.
American Newsboys' Quartette—Chutes, 'Frisco, Feb. 26-3.
Anderson—Unique, Eau Claire, Feb. 26-3.
Andrews and Feld—Majestic, Chgo., Feb. 26-3.
Arcaria, Signor and Niece—Haymarket, Chgo., Feb. 26-3.
Arlington and Helston—Majestic, Houston, Feb. 26-3.
Arlington, Four—Keith's, Providence, Feb. 26-3, Majestic, San Antonio, Tex., 5-10.
Arneson, Alfred—Temple, Detroit, Feb. 26-3.
Armond, Grace—Unique, Winnipeg, Can., Feb. 26-3.
ASHTON, MARGARET—Metropolitan, Chelsea, London, Eng., Feb. 19-10, Brighton 12-17.
Ashton and Martine—Lyric, Richmond, Va., Feb. 26-3.
Asra—Cook's, Rochester, N. Y., Feb. 26-3.
Astaires—Family, Lancaster, Pa., Feb. 26-3.
Atkinson, George—Gem, Council Bluffs, Feb. 26-3.
Atkinson, Harry—Prospect, Cleveland, Feb. 26-3.
Auberts, Les—Orph., Los Angeles, Feb. 26-3.
Austins, Tossing—Majestic, Fort Worth, Feb. 26-3, Little Rock, Ark., 5-10.
Avery and Pearl—Gaiety, Springfield, Ill., Feb. 26-3.
Avolos, Four—Orph., Reading, Pa., Feb. 26-3.
Avon Comedy Four—Columbia, Cincinnati, Feb. 26-3.
Baader-La Velle Trio—Lyric, Terre Haute, Feb. 26-3.
Bacon Trio—Portland, Portland, Me., Feb. 26-3.
Bacon and Vane—Unique, Los Angeles, Cal., Feb. 26-3.
Bailey and Austin—Prospect, Cleveland, Feb. 26-3.
Baker and Lynn—Empire, Sheffield, Eng., Feb. 26-3, Palace, Hull, 5-10, Empire, Leeds, 12-17.
Barbers, Musical—H. and S., N. Y., Feb. 26-3.
Barnell, Ed—Bijou, Danville, Ill., Feb. 26-3.
Barnold's Dogs and Cats—Haymarket, Chgo., Feb. 26-3.
Barrows and Lancaster—Grand, Pittsburgh, Feb. 26-3.
Barry, Mr. and Mrs. Jimmie—Keith's, N. Y., Feb. 26-3, Keith's, Phila., 5-10.
Bartletta, Musical—Family, Carbondale, Feb. 26-3.
Basque Quartette—Keith's, Prov., Feb. 26-3.
Bates, Louie W.—Unique, Minneapolis, Minn., Feb. 26-3.
Baxter, Sid—Proctor's, Albany, N. Y., Feb. 26-3.
Beckwith, Linden—Prospect, Cleveland, Feb. 26-3.
Belliclaire Brothers—Majestic, Houston, Tex., Feb. 26-3, Majestic, San Antonio, 5-10.
Belfords, Seven—International, Chgo., Feb. 26-3.
Bellman and Moore—Orph., Bklyn., Feb. 26-3, Alhambra, N. Y., 5-10.
Benton, Elwood and Maggie—Bijou, Racine, Feb. 26-3.
BERGERE, VALERIE—Orph., New Orleans, Feb. 26-10.
Bernac's Circus—Victoria, N. Y., Feb. 26-3.
Birch, John—Shea's, Buffalo, Feb. 25-3, Toronto, Can., 5-10.
Black and De Vere—Alhambra, N. Y., Feb. 26-3.
Black, Violet—Pull's, New Haven, Feb. 26-3.
Black and Jones—Hathaway's, Lowell, Mass., Feb. 26-3.
Bloodgood, Katherine—Keith's, Boston, Feb. 26-3.
Bobe, Celina—Keith's, Phila., Feb. 26-3.
Bohme, Will and Camille—Haymarket, Chgo., Feb. 26-3.
Bonhair, Gregory—Hippodrome, N. Y., Feb. 26-3.
Box, Ted E.—Star, Astoria, Ore., Feb. 26-3.
Bradfords, The—O. H., Fitchburg, Feb. 26-3; O. H., Brockton, Mass., 5-10.
Brady and Hamilton—Star, Beveridge, Feb. 26-3.
Bright Brothers—Oxford, London, Feb. 1-28.
Bristol's Ponies—Atlantic City, N. J., Feb. 26-3.
Broadway Quartette—'Frisco, Cal., Feb. 26-3.
Brockman—Gotham, Bklyn, Feb. 26-3.
Brooks, Herbert—Orph., Bklyn, Feb. 26-3.
Broomstick Witches, Twelve—Temple, Detroit, Feb. 26-3.
Brown, Harry—Palace, Bordesley, Eng., Feb. 26-3, Sheffield 12-17.
Brown, Whistling Tom—Columbia, St. Louis, Feb. 26-3, Haymarket, Chgo., 5-10.
Browning, Welp—Keith's, N. Y., Feb. 26-3.
Brunin, Les—Orph., Kansas City, Feb. 26-3.
BRUNO, CHRIS, AND MABEL RUSSELL—Orph., Kansas City, Feb. 26-3, Orph., Omaha, Neb., 4-10.
Bryan, Frank D.—Keith's, Prov., Feb. 26-3.
Bryant and Saville—Phillips, Richmond, Ind., Feb. 26-3, O. H., Grand Rapids, Mich., 4-10.
BUCKNER—Albert Schumann, Frankfort, Germany, 1-31.
Burgess, F. Daly—Unique, Eau Claire, Wis., Feb. 26-3, Duluth, Minn., 5-10.
Burkes, Juggling—Crystal, Detroit, Feb. 26-3.
Burt, Laura—Dominion, Winnipeg, Can., 5-10.
Burton and Brooks—Temple, Detroit, Feb. 26-3, Cook's O. H., Rochester, 5-10.
Burton and Burton—Arcade, Toledo, O., Feb. 26-3.
Bush, Frank—Shea's, Buffalo, Feb. 26-3.
Byers and Herman—Empire, Hoboken, Feb. 26-3.
Cabaret's Dogs—Orph., Bklyn., Feb. 26-3.
Cadieux—Hathaway's, Lowell, Mass., Feb. 26-3.
Caicedo—Payret, Havana, Cuba, Jan. 1-March 10.
Callahan and Mack—Kernan's, Baltimore, Feb. 26-3.
Cameron, Grace—Imperial, Bklyn., Feb. 26-3.
Cameron and Toledo—Orph., Springfield, O., Feb. 26-3.
Camaras Sisters—Prospect, Cleveland, Feb. 26-3.
Campbell Sisters—Olympic, Chgo., Feb. 26-3.
Canfield and Carleton—International, Chgo., Feb. 26-3.
Caprice, Lynn and Fay—Victoria, N. Y., Feb. 26-3.
Cardownie Sisters—Howard, Boston, Feb. 26-3.
Carlin and Otto—Mohawk, Schenectady, N. Y., Feb. 26-3.
Carlotta, Mlle.—Maryland, Baltimore, Feb. 26-3.
Carus and Farnum—Poli's, New Haven, Feb. 26-3.
Carlos, Charles—Orrin Brothers, Mexico, Mex., Feb. 26-3.
Carroll, Johnnie—Haymarket, Chgo., Feb. 26-3.
Carrollton and Hodges—Diemer's, Springfield, Mo., Feb. 25-3, Orph., Webb City, 4-10.
Carson Brothers—Pull's, Waterbury, Conn., Feb. 26-3.
Carson and Willard—Hopkins', Louisville, Feb. 25-3, Hopkins', Memphis, Tenn., 5-10.
Carver and Pollard—Temple, Detroit, Feb. 26-3.
Cartmells, Three—Poli's, Bridgeport, Conn., Feb. 26-3.
Case, Charley—Hopkins', Louisville, Feb. 26-3.
Chadwick Trio—Park, Worcester, Feb. 26-3.
Chamerois, The—Keeney's, Bklyn., Feb. 26-3.
Childers, Grace—Pastor's, N. Y., Feb. 26-3.
Clark, Edward—Portland, Portland, Me., Feb. 26-3.
Clark, Harry Corson—Orph., Bklyn., Feb. 26-3, N. Y. C., 5-10.
Clark, Lucy—Stoll Tour, Eng., Feb. 26-March 31.
Clarke, Wilfred—Haymarket, Chgo., Feb. 26-3.
Clarke and Temple—Bijou, Quincy, Ill., Feb. 26-3, La Salle, Keokuk, Ia., 5-10.
Clifford, Billy Single—H. and S., N. Y., Feb. 26-3.
Clifford and Burke—Majestic, Chgo., Feb. 26-3, G. O. H., Indianapolis, Ind., 5-10.
Cline, Maggie—International, Chgo., Feb. 26-3.
Coakley and McBride, Imperial, Bklyn., Feb. 26-3.
COHAN, JOSEPHINE—Poli's, New Haven, Conn., Feb. 26-3, Orph., Reading, Pa., 5-10.
Colby Family—Trent, Trenton, N. J., Feb. 26-3, Doric, Yonkers, 4-10.
Cole and Johnson—Colonial, N. Y., Feb. 26-3.
Coleman, Boyd—Pastor's, N. Y., Feb. 26-3.
Collins and Fields—9th and Arch., Phila., Feb. 26-3.
Collins and Massey—Majestic, Chgo., Feb. 26-3.
Columbians, Five—O. H., Hartford, Conn., Feb. 26-3.
Conchas, Paul—Keith's, N. Y., Feb. 26-3.
Conway and Leland—Liverpool Feb. 26-3, Bradford 5-10.
Cook and Madison—International, Chgo., Feb. 26-3.
Cook and Stevens—Haymarket, Chgo., Feb. 26-3.
COOKE AND MISS ROTHERT—Empire, Newcastle, Feb. 26-3, Empire, South Shields, 5-10, Empire, Edinboro, Scotland, 12-17.
Cooper and Robinson—Keith's, N. Y., Feb. 26-3.
Coote, Bert—Orph., Omaha, Feb. 25-3.
Corday, Keleey—Family, Scranton, Pa., Feb. 26-3.
Corwey, Ferry—Orph., Kansas City, Feb. 26-3.
Countiss, Cathrine—Imperial, Bklyn., Feb. 26-3.
Courtleigh, William—Proctor's 23d St., Feb. 26-3.
Cottons, Frank—9th and Arch, Phila., Feb. 26-3.
Cox, Ray—Poli's, Bridgeport, Conn., Feb. 26-3.
Cowley, James H.—Bijou, Lansing, Mich., Feb. 26-3.
CRANE, MR. AND MRS. GARDNER—Colonial, N. Y., Feb. 26-3, Orph., Bklyn., 5-10.
Crawford, Clifton—Keith's, Phila., Feb. 26-3.
CRESSY, WILL M., AND BLANCHE DAYNE—Amphion, Bklyn., Feb. 26-10.
Creswell, W. P.—La Salle, Keokuk, Ia., Feb. 27-3.
Cullen, James H.—Orph., Los Angeles, Feb. 18-3.
Curtis, Marguerite—Portland, Portland, Me., Feb. 26-3.
Cuttys, Six—International, Chgo., Feb. 26-3.
Dale, Violet—Park, Worcester, Feb. 26-3, Grand, Syracuse, N. Y., 5-10.
Daly and Murphy—Olympic, South Bend., Feb. 26-3.
Daly and O'Brien—Bijou, Dubuque, Ia., Feb. 26-3.
Danovas, Les—Crystal, Logansport, Feb. 26-3.
Darrow, Mr. and Mrs. Stuart—Family, Pottstown, Feb. 26-3, Pastor's, N. Y., 5-10.
Davenport, Lena—Grand, Joliet, Ill., Feb. 26-3.
Davey and Phillips—Keith's, Boston, Feb. 26-3.
Davis, Edward—Majestic, Chgo., Feb. 26-3.
Davis and Macauley—Poli's, Hartford, Feb. 26-3, Poli's, Springfield, 5-10.
Davis and Walker—Altoona, Pa., Feb. 26-3, Wilkes-Barre, Pa., 5-10.
Dawson and Whitfield—International, Chgo., Feb. 26-3.
DAY, EDMUND—Portland, Portland, Me., Feb. 26-3, Keith's, Boston, 5-10.
DAY, GEORGE W.—Gotham, Bklyn., Feb. 26-3, Proctor's, Newark, 5-10.
De Graw Trio—Chutes, 'Frisco, Cal., Feb. 26-3.
De Koe Trio—Poli's, New Haven, Feb. 26-3.
De Monde and Dinsmore—Orph., Springfield Feb. 25-3, Electric, Waterloo, Ia., 5-10.
De Rossett and Excela—Grand, Tacoma, Wash., Feb. 26-3.
De Serris, Henriette—Majestic, Dallas, Tex., Feb. 26-3, Majestic, Houston, 5-10.
De Velde and Zelda—Olympic, Chgo., Feb. 26-3.
De Witt, Burns and Torrance—Colonial, N. Y., Feb. 26-3, Orph., Bklyn., 5-10.
De Vries, Henri—Orph., Bklyn, Feb. 26-3.
Deane, Sidney—Olympic, Chgo., Feb. 26-3.
Deane, Lorimer—Keeney's, Bklyn., Feb. 26-3.
Dell' Oro, Luigi—Temple, Detroit, Feb. 26-3.
Delmore and Darrell—Keith's, Cleveland, Feb. 26-3.
Delmar and Dexter—Orph., Davenport, Ia., Feb. 26-3.
Delmore and Lee—H. and S., N. Y., Feb. 26-3, Keith's, Providence, 5-10.
Delmore, Misses—Grand, Indianapolis, Feb. 26-3, Columbia, Cincinnati, 5-10.
Diamond and May—Empire, 'Frisco, Cal., Feb. 26-3.
Devenda and Green—Moss and Stoll Tour, Eng., Feb. 5-July 9.
Dennette Sisters—Bon Ton, Phila., Feb. 26-3.
Diamond, Jack—Wellman, Ia., Feb. 26-28, Novelty, Denver, Col., 5-10.
Dillon Brothers—Cook's, Rochester, N. Y., Feb. 26-3.
Dixon and Anger—Hopkins', Memphis, Feb. 25-3, Columbia, St. Louis, 5-10.
Dixon and Fields—Majestic, Houston, Tex., Feb. 26-3.
Dixon, Bowers and Dixon—Empire, Paterson, Feb. 26-3.
Dixon and Holmes—Colonial, Lawrence, Mass., Feb. 26-3.
DOHERTY, LILLIAN, AND SOCIETY BELLES—Proctor's, Albany, Feb. 26-3, Empire, Paterson, N. J., 5-10.
Dolan, Roger and Belle—Bijou, Ishpeming, Mich., Feb. 26-3.
Doll, Alice Lydon—Haymarket, Chgo., Feb. 26-3.
Dollar Troupe—Casto, Lawrence, Mass., Feb. 26-3.
Dorgeval, Therese—Maryland, Balto., Feb. 26-3, Shea's, Buffalo, 5-10.
Downey, Leslie T.—Novelty, Stockton, Cal., Jan. 8-April 2.
Downs, T. Nelson—Hopkins', Louisville, Feb. 25-3, Family, Butte, Mont., 4-10.
Dresser, Louise—Victoria, N. Y., Feb. 26-3, Amphion, Bklyn., 5-10.
DREW, DOROTHY—Barrasford Tour, Eng., Jan. 1—indefinite.
Drew, James Newton—Bijou, Appleton, Feb. 26-3.
Drew, Mr. and Mrs. Sidney—Keith's, N. Y., Feb. 26-3.
D's and D's—Family, Lancaster, Pa., Feb. 26-3.
Duffin-Redcay—Portland, Portland, Me., Feb. 26-3.
Dumonds, Three—Proctor's 58th St., Feb. 26-3.
Dunn, Arthur—Imperial, Bklyn., Feb. 26-3.
Duryea and Mortimer—Shea's, Toronto, Feb. 26-3.
Earle and Earle—Empire, Manchester, Feb. 26-3, Palace, London, 5-April 7.
Eckert and Berg—Empire, Paterson, N. J., Feb. 26-3, Empire, Hoboken, 5-10.
Edwards, Gus—Proctor's, Newark, Feb. 26-3.
Eldridge, Press—Haymarket, Chgo., Feb. 26-3, Arcade, Toledo, 5-10.
Elgenas, The—Proctor's 58th St., Feb. 26-3.
ELINORE SISTERS—Alhambra, N. Y., Feb. 26-3, Mohawk, Schenectady, 5-10.
Elliet Brothers—Lyric, Terre Haute, Ind., Feb. 26-3.
Elliott and Bolus—Haymarket, Chgo., Feb. 26-3.
Ellis-Nowlan Trio—Orph., New Orleans, La., Feb. 26-3.
Elmo, Pete and Allie—Bijou, Marinette, Wis., Feb. 26-3.
Eltinge, Julian—Grand, Pittsburgh, Feb. 26-3.
Elton, Sam—Moss and Stoll Tour, Eng., Feb. 26-3.
Emerson, James and Dolly—Pastor's, N. Y., Feb. 26-3.
Emmett, Eugene—Pawtucket, R. I., Feb. 26-3.
Emmett, Gracie—Pastor's, N. Y., Feb. 26-3.
Empire City Quartette—Colonial, N. Y., Feb. 26-3.
Empirt Comedy Four—Empire, Edinburgh, Scot., Feb. 26-3, Empire, Glasgow, 5-10.
Enigmarelle—Berlin, Germany Feb. 1-28, Breslau 1-31.
Epps and Loretta—Atlantic Garden, N. Y., Feb. 26-3.
Esmonde, Mr. and Mrs. Edward—Lowell O. H., Lowell, Mass., Feb. 26-3, Keith's, Prov., 5-10.
Evans, Chas.—Proctor's 58th St., Feb. 26-3.
Evans Trio—9th and Arch, Phila., Feb. 26-3.
Evans and Evans—Bijou, Duluth, Minn., Feb. 26-3, Bijou, Winnipeg, 5-10.
Everhart—Apollo, Vienna, Austria, March 1-31.
Evers, George W.—Bijou, Davenport, Ia., Feb. 26-3.

VAUDEVILLE.

JOE, MYRA, BUSTER and JINGLES KEATON

This week, Richmond, North Adams, Mass., for I. K. Burk. Proctor's 58th St. to follow.

Address the Man with the Wife, Two Kids and a Table. Or Wm. Morris. Sam Hodgdon.

VAUDEVILLE.

"In the race for Fun he starts the run
And no one can get near him,
He can carry weight, I'm proud to state
The crowd all loudly cheer him,
At the half - three-quarters—Mothers, Daughters,
Laugh and never tire,
In the race to please—he wins with ease,
Always first under the wire."

—JOSEPH HART AND CARRIE DE MAR.

"The Season's Novelty"

MAY E. STUART

IN ILLUSTRATED RECITATIONS.

Big success at Tony Pastor's, February 22. For open time address 149 Alexander Avenue, N. Y.

Fadettes, The—Shea's, Toronto, Feb. 26-3, Grand, Pittsburg, 5-10.
Farari's Animal Show—Lyric, Cleveland, Feb. 26-3.
Fay, Cooley and Fay—Gennett, Richmond, Ind., Feb. 26-3.
Feldman, Harry—Moore's, Portland, Me., Feb. 26-3.
Ferero's Dogs—Imperial, Bklyn, Feb. 26-3.
Ferguson and Passmore—Grand, Joliet, Feb. 26-4.
Fernande, May, Trio—Orph., Salt Lake City, Feb. 26-3.
Fields and Hanson—Star, Portland, Ore., Feb. 26-3.
Fields and Towner—Yales, Kansas City, Mo., Feb. 26-3.
Finnegan—9th and Arch, Phila., Feb. 26-3.
Fields and Ward—Keeney's, Bklyn., Feb. 26-3.
Fisher and Johnson—Empire, Des Moines, Ia., Feb. 26-3.
Fitzgibbons-McCoy Trio—Shea's, Toronto, Feb. 26-3.
Filipino Girls—H. and B., Bklyn., Feb. 26-3.
First, Barney—Grand, Marion, Ind., Feb. 26-3.
Fitzsimmons, Mr. and Mrs. Robert—Victoria, N. Y., Feb. 26-3.
Flemen and Miller—Bon Ton, Salt Lake City, Utah, Feb. 26-3.
Fletcher, Charles Leonard—Columbia, Cincinnati, Feb. 26-3.
Florenz Troupe—Proctor's 58th St., Feb. 26-3.
Florrine, Martha—Columbia, Cincinnati, Feb. 26-3.
Flynn, Joe—Keith's, N. Y., Feb. 26-3.
Forber, Mona.—Howard, Boston, Feb. 26-3.
Ford and West—Proctor's, Albany, Feb. 26-3.
Ford and Wilson—Prospect, Cleveland, Feb. 26-3.
Foster and Foster—Columbia, Cincinnati, Feb. 26-3.
FOY AND CLARK—Proctor's, Albany, N. Y., Feb. 26-3, Olympic, Chgo., 5-10.
Francis, Emma—Keith's Phila., Feb. 26-3, Cook's, Rochester, 5-10.
Frank and Bob—Olympic, Chgo., Feb. 26-3.
Fredericks, The—Unique, Eau Claire, Feb. 26-3.
Fredo and Dare—G. O. H., Indianapolis, Ind., Feb. 26-3.
Frobel and Ruge—Hippodrome, London, Eng., Feb. 26-3.
Gaiety Girls, Twelve—Keeney's, Bklyn., Feb. 26-3.
Galetti's Monkeys—Orph., Los Angeles, Feb. 26-10.
Gallagher and Barrett—Orph., Bklyn., Feb. 26-3, Novelty, Doric, Yonkers, 5-10.
Gardner Children, Three—South Bend, Ind., Feb. 26-3, London, Can., 5-10.
Gardner, Grace—Alhambra, N. Y., Feb. 26-3.
Gardner, Jack—Orph., Kansas City, Feb. 26-3.
Gardner and Stoddard—Proctor's, Newark, Feb. 26-3.
Gardner and Vincent—Proctor's 23d St., Feb. 26-3.
Garnellas, The—Lyric, Cleveland, Feb. 26-3.
Garrity Sisters—Keith's, Boston, Feb. 26-3.
Garson, Marion—Cook's, Rochester, N. Y., Feb. 26-3, Victoria, N. Y., 5-10.
Gaylor and Graff—Family, Pottsville, Pa., Feb. 26-3, Family, Hazleton, 5-10.
Gaylord, Bonnie—Orph., Salt Lake City, Feb. 26-3, Degver, Col., 5-10.
Genero and Theel—Hippodrome, London, Eng., Jan. 22-March 17.
Gerard, Francis—H. and S., N. Y., Feb. 26-3.
Gilbert, Allie—Pastor's, N. Y., Feb. 26-3.
Gillen, Tom—Family, Carbondale, Pa., Feb. 26-3.
Gillett Sisters—Lyric, Cleveland, Feb. 26-3.
GILROY, HAYNES AND MONTGOMERY—Sheedy's, Fall River, Mass., Feb. 26-3, Hathaway's, Lowell, 5-10.
Girard and Gardner—Columbia, Cincinnati, Feb. 26-3.
Glincerettis, Six—Colonial, Feb. 26-3.
Glose, Augusta—Alhambra, N. Y., Feb. 26-3.
Gloss Brothers—Majestic, Chgo., Feb. 26-3.
GODFREY, HAL—Grand, Nashville, Feb. 26-3, Greenwall, New Orleans, 5-10.
Godfrey and Hendersen—Poli's, Hartford, Conn., Feb. 26-3.
Golden, George Fuller—Proctor's, Newark, N. J., Feb. 26-3.
Golden, Richard—Proctor's, Albany, Feb. 26-3.
Gordon and Chacon—Empire, Pittsfield, Mass., Feb. 26-3.
Gould and Surratt—Majestic, Chgo., Feb. 26-3.
Grant, Alf—Orph., Omaha, Neb., Feb. 26-3.
Gray, Ed—Keith's, Prov., Feb. 26-3.
Grand Opera Trio—H. and B., Bklyn., Feb. 26-3.
Green and Werner—Proctor's, Newark, N. J., Feb. 26-3, Young's Pier, Atlantic City, 5-10.
Gregsons—Empire, Hoboken, Feb. 26-3.
Guy's Minstrels—Orph., Springfield, O., Feb. 26-3.
Gunning, Louise—Keeney's, Bklyn., Feb. 26-3.
Hacker-Lester Trio—Proctor's 23d St., Feb. 26-3.
Haines, Nat—Empire, Hoboken, Feb. 26-4.
Hall, Artie—Orph., Minneapolis, 4-10.
Hall, Frank—Orph., Mansfield, O., Feb. 26-3.
Halliday and Leonard—Hartford, Conn., Feb. 26-3, H. and B., Bklyn., 5-10.
Hammond, Mr. and Mrs. Charles D.—Pastor's, N. Y., Feb. 26-3.
Hanson and Williams—Atlantic Garden, N. Y., Feb. 26-3.
Harcourt, Daisy—Empire, Paterson, Feb. 26-3.
Hardeen—Royal, Coatbridge, Eng., Feb. 26-3, Pavilion, Glasgow, Scot., 5-10.
Harmony Four—Keith's, Boston, Feb. 26-3.
Harper, Desmond and Burris—Howard, Boston, Feb. 26-3.
Hawkins, Lew—Cook's, Rochester, N. Y., Feb. 26-3.
Hawthorne and Burt—Hathaway's, Lowell, Mass., Feb. 26-3.
Hazardous Globe—G. O. H., Pittsburgh, Feb. 26-3.
Hedge, John—Keith's, Phila., Feb. 26-3.
Hefron, Tom—Bijou, Jackson, Mich., Feb. 26-3.
Herald Square Quartette—Trent, Trenton, N. J., Feb. 26-3.
HELENA, EDITH—Austria—indefinite.
Henderson and Ross—Orph., Denver, Feb. 26-3.
Herbert—Unique, Brandon, Can., Feb. 26-3.
HERRMANN, ADELAIDE—Colonial, N. Y., Feb. 26-3, Fall River, Mass., 5-10.
HERRMANN, THE GREAT—Orph., San Francisco, Feb. 18-3, Orph., Los Angeles, 4-11.
Herzog-Camaras Sisters—Keith's, Cleveland, Feb. 26-3.
Higgins and Kane—Olympic, Chgo., Feb. 26-3.
Hill, Murray K.—Bijou, Evansville, Ind., Feb. 26-3.
Hinman, Capt.—Gem, Council Bluffs, Ia., Feb. 26-3.
Hoch and Elton—Hopkins', Louisville Feb. 25-3.
Hoey and Lee—Shea's, Toronto, Feb. 26-3.
Holcombe, Curtis and Webb—Pastor's, N. Y., Feb. 26-3.
Hollisters, The—Majestic, Chgo., Feb. 26-3.
Holman, Harry—Star, Hamilton, Canada, Feb. 26-3, Park O. H., Erie, Pa., 5-10.
Holmes, Taylor—Orph., Bklyn., Feb. 26-3.
Horsky-Bergere—Chgo., Feb. 26-3, Columbia, St. Louis, Mo., 5-10.
Houdini—Keith's, Boston, Feb. 26-3, Portland, Portland, Me., 5-10.
Howard and North—Alhambra, N. Y., Feb. 26-3.
Howard and Rutherford—Bijou, Hannibal, Mo., Feb. 26-3.
Howley and Leslie—Olympic, Chgo., Feb. 26-3.
Howard's Ponies—Trent, Trenton, N. J., Feb. 26-3.
Hughes, Mr. and Mrs. Nick—Star, Muncie, Ind., Feb. 26-3.
Hyde and Heath—Family, Mahonoy City, Pa., Feb. 26-3, Family, Pottsville 5-10.
Hylands, Three—Floma, Madison, Wis., Feb. 26-3.
Innes and Ryan—Haymarket, Chgo., Feb. 26-3, Columbia, St. Louis, 5-10.
Irvine, Rae—Bon Ton, Phila., Feb. 26-3.
Italian Trio—Poli's, Bridgeport, Conn., Feb. 26-3.
Jacksons, Three—Bon Ton, Phila., Feb. 26-3.
Jacobs and Sardel—Star, Hamilton, Can., Feb. 26-3, International, Chgo., 5-10.
Jacobs' Dogs—Novelty, Bklyn, Feb. 19-24.
Jamison, Lorena—Atlantic Garden, N. Y., Feb. 26-3.
Jee, James H.—Proctor's 58th St., Feb. 26-3.
Jennings and Jewell—Industrial, Moline, Ill., Feb. 26-3.
Jewell's Manikins—Keeney's, Bklyn, Feb. 26-3.
Johnson, Carroll—Proctor's 23d St., Feb. 26-3.
Johnson and Wells—Proctor's 58th St., Feb. 26-3.
Johnstone, Ralph—Hippodrome, N. Y., Feb. 26-3.
JOHNSTONS, MUSICAL—Barrasford Tour, Eng., Jan. 1—indefinite.
Jones and Sutton—O. H., Meriden, Feb. 26-3.
Julians, The—Oshkosh, Wis., Feb. 26-3.
Kane, Mr. and Mrs.—Haymarket, Chgo., Feb. 26-3.
Karabanza Japs—Eden Musee, N. Y.—indefinite.
Kartelli, Albert—Apollo, Nurnberg, Germany, March 1-15.
Kaufmann Troupe—Temple, Detroit, Feb. 26-3.
Keating and Goodwin—Vaudette, Chgo., Feb. 26-3.
Keatons, Four—Amphion, Bklyn., Feb. 26-3.
Keller—Park, Phila., Feb. 26-3.
Kelly, John T.—Arcade, Toledo, Feb. 26-3.
Kelly, Sam and Ida—O. H., Pottsville, Pa., Feb. 26-3.
Kelly, Walter C.—Hathaway's, New Bedford, Mass., Feb. 26-3.
Kelly and Adams—Lyric, Cleveland, Feb. 26-3.
Kelly and Ashley—Moss Tour, Eng., Feb. 26-12.

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Kenna, Charles—H. and S., N. Y., Feb. 26-3.
Kennedy and Rooney—Olympic, Chgo., March 5-10.
Keno, Walsh and Melrose—Columbia, St. Louis, Feb. 26-3, G. O. H., Indianapolis, 5-10.
Kenton, Dorothy—Proctor's, Newark, N. J., Feb. 26-3.
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P. G. Williams', Novelty, Brooklyn.	S. Z. Poli's, Hartford.	F. F. Proctor's, 125th Street.
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Henry Myers', Doric, Camden.	S. Z. Poli's, Scranton.	Wilmer and Vincent, Allentown.
Keeney's, Brooklyn.	S. Z. Poli's, Wilkes-Barre.	Weber and Rush, Schenectady.
Trent Theatre, Trenton.	Sheedy's, Fall River.	H. H. Lamkin, Toledo.
Morrison's, Rockaway.	Sheedy's, Newport.	H. H. Lamkin, Dayton.
Henderson's, Coney Island.	Hathaway's, New Bedford.	Auditorium, Lynn.
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Keith's Theatre,	Providence, R. I.	Shea's Theatre,	Toronto, Can.
Keith's Theatre,	Pawtucket, R. I.	Keeney's Theatre,	Rochester, N. Y.
Keith's Theatre,	New York City.	Temple Theatre,	Detroit, Mich.
Keith's New Theatre,	Philadelphia, Pa.	Keeney's Theatre,	Portland, Me.
Keith's Prospect Theatre,	Cleveland, O.	Park Theatre,	Worcester, Mass.
Keith's Royal Princess Theatre,	London, Eng.	Savoy Theatre,	Fall River, Mass.
Harry Davis's Grand Opera House,	Pittsburg, Pa.	Colonial Theatre,	Lawrence, Mass.
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BOSTON, MASS.—Keith's: Week Feb. 26: Harry Houdini, Searl and Violet Allen, Four Collins, the Ortaneys, Katherine Bloodgood, the Weavers, Sanna, Mr. and Mrs. Lucier, Bud Snyder, Harmony Four, Post and Russell, Gus Bruno, Garrity Sisters, and Grace Leonard.——Howard Athenæum: Kosta, Miss Norton, Paul Nicholson, Katie Rooney, Aerial Smiths, Harper, Desmond and Burris, Harry La Marr, Cardownie Sisters, Charles and Jac Ahearn, Reed's terriers, Mlle. Nejeta, Wilson and Mac, McGloin and Smith, Monsieur Forber, and the burlesque co.——Lyceum: Dainty Duchess Burlesquers.——Palace: Rose Sydell's London Belles.——Columbia: Brigadiers Burlesquers.——Austin and Stone's: William Beverley, Lillian Weathers, Joe Harison, Bentley Sisters, and Cotton and Scott.——Items: Harry Houdini at Keith's had the best advance press work of any vaudeville star in Boston in five years.—Ben Cotton, the veteran minstrel, until recently with As Ye Sow, is an important accession to the minstrel contingent at Austin and Stone's this week, joining forces there with Ainsley Scott. JAY BENTON.

CHICAGO, ILL.—Haymarket: Week Feb. 26: Wilfred Clarke and co., Press Eldridge, Kloss Sisters, Barnold's dogs, Adair and Dahn, Alice Lyndon Doll, Johnnie Carroll, Cook and Stevens, and others.——Majestic: Edwards Davis and co., William Gould and Valeska Surratt, Charles R. Sweet, Okabe Japs, Rawson and June, and others.——Olympic: Edwin Stevens, Horsky-Bergere co., Fanny Rice, Sydney Deane and co., Elizabeth Murray, Myles McCarthy and co., and Al. Lawrence.——Folly: New Century Girls.——Trocadero: Al. Reeves' Beauty Show.——Euson's: Troubadour Burlesquers.——Items: Clifford and Burke were very well received at the Haymarket last week, also the World Comedy Four. Fredo and Dare, Laura Burt, and Hammond and Forrester.—The International announces the Musical Cuttys, Le Domino Rouge, and Weedon's lions.—Newell and Niblo filled in the week of 12 at Hopkins', Memphis, after closing their tour of the Interstate circuit. They will return East in March, and open their bookings at the Imperial, Brooklyn. OTIS COLBURN.

PHILADELPHIA, PA.—Week Feb. 26, Keith's New Theatre: W. H. Murphy and Blanche Nichols co., Leon Morris and co., Emma Francis, Whirlwind Arabs, the Wiltons, Mr. and Mrs. Mark Murphy, Celina Bobe, Leona and Dale, Clifton Crawford, Thompson and Vidocq, Tezakana and Waiby, Bernard Williams, McGrath Brothers, and Balancing Stephans.——Trocadero: The Utopians, with a splendid olio. Patronage large.——Bijou: Williams' Ideals, with the Four Livingstons. Business good. Parisian Belles 5.——Casino: New York Stars, with Will Rogers. Golden Crook 5.——Lyceum: The Jersey Lillies, with Dan Gracey, Guy Rawson, and Three Le Maze Brothers the olio features. Patronage always large. Parisian Widows 5.——Ben Ton: Garvin's ponies, Dennette Sisters, the Jeffersons, Rae Irvine, Ferguson and Farrell, H. M. Wilgus, Lois Worden, Jordan and Morris, Burns and Stanley, Ned Nelson, Mons. Herbert, Voss and Schneider, J. T. Heyner, and Marie Warren. Business constantly improving. S. FERNBERGER.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Week Feb. 19-24: Le Domino Rouge, Musical Avolos, Stuart Barnes, Eight Shetlands, Smini and Kenner, McGloin and Smith, Rae and Groesbe, and Shorty and Lillian De Witt. Good business.——Gaiety (Howard R. Nichols, mgr.): Sheridan's City Sports 19-24. Good co.; crowded houses. High Rollers 26-3.——Items: Bessie Carrette, one of the Shetland girls, while dancing 20 sprained her ankle, and was carried from the stage by Rose Davis.—Lucille Losee received by express 20 a large "Jack Horner" pie. It was in eight sections, and contained pretty presents for each of the Shetlands. G. W. HERRICK.

KANSAS CITY, MO.—Lewis McCord and co. in a sketch, entitled The Night Before, were the headliners at the Orpheum Feb. 18-25, and were well received. Alf Grant's monologue scored quite a hit, while Pearl and Diamond, dancers, also won enthusiastic applause. Others were Rice's trained animals, Joseph Newman, Walton and Morrissey, and Carlin's and Baker, all of whom pleased. Business big.——The World Beaters at the Majestic drew good crowds and won considerable favor. Wine, Women and Song 25-3.——The Dreamland Burlesquers held the boards at the Century and played to fair business. Alcazar Beauties 25-3. D. KEEDY CAMPBELL.

HARTFORD, CONN.—Poli's Theatre (S. Z. Poli, prop.; Louis Kilby, mgr.): All best seats sold days in advance with S. R. O. following is the record for week of Feb. 19. The cause: Virginia Earl and Her Johnnies, in which appears Harry L. Tighe, for two seasons at this house as leader. Hearty applause from his many friends. The rest of the bill was: The Red Raven Cadets, Three Navarros, Ray Cox, Ed Gray, Ed Reynard, and the Majestic Trio.——Item: Danny Maher, of this city, the jockey, will enter vaudeville next season. He will bring over an English chorus to assist him. A. DUMONT.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): Feb. 19-24 Houdini was given an ovation. Other strong acts by the Orpheus Comedy Four, Wilton Brothers, Edmund Day and co., Gilroy, Haynes and Montgomery, Caprice, Lynn and Fay, W. J. McDermott, Petching Brothers, Redford and Winchester, Mr. and Mrs. Fred Lucier, Warner and Lakewood, the Mohrens, and Kittie Stevens. Capacity business.——Westminster (GeorgeH. Batcheller, mgr.): Rose Sydell's London Belles gave a very good entertainment to large house. Ben Tons 26-3. HOWARD C. RIPLEY.

ST. LOUIS, MO.—At the Columbia Feb. 26-4 the bill includes: The Navajo Girls, Thorne and Carlston, Eva Westcott, Keno, Welch and Melrose, Tom Browne, Dick Lynch, Manning Trio, George and May Woodward, Gladden and Lavine, and Marion and Deane. Phenomenal business continues.——The Dreamland Burlesquers are at the Standard. The Six Empire Girls, a new act, head the list.——The World Beaters' co. is at the Gayety. In the olio are Quigg Edwards and Nickerson. RICHARD SPAMER.

CLEVELAND, O.—Keith's Prospect Theatre has the following bill Feb. 26-3: Nina Morris and co., Camaras Sisters, Ford and Wilson, Phil and Nettie Peters, Linden Beckwith, Maxsmith Duo, Harry Atkinson, and Bailey and Austin.——The Thoroughbreds are at the Star.——The Bowery Burlesquers come to the Empire.——Farari's Animal Show, the Garnellas, Gillette Sisters, Sommers and Winters, Robert Wingate, and Kelly and Adams make up the bill at the Lyric Theatre. WILLIAM CRASTON.

DENVER, COL.—Week Feb. 19-24, Orpheum: Thomas J. Keogh and co., Agnes Mahr, Fernando May Trio, Freydo Brothers, Meehan and Maynard, Mills and Morris.——Novelty (H. Lubelski, mgr.): Meeker-Baker Trio, Four Bragdons, Two Laurels, the Fishers, Swor and Westerbrook, Marr and Evans, Edison and Adele, Arthur Lane, Morgan and Cross.——Crystal (G. Ira Adams, mgr.): Richards, Musical Reeds, Empire Comedy co., etc. MARY ALKIRE BELL.

SAN FRANCISCO, CAL.—Orpheum, Feb. 12-19: Lew Sully Mignonette Kokin, Galetti's monkeys, Les Auberts, Bradley and Barnes, Barowsky Troupe, Rossi's horse, J. Francis Dooley and co., and James H. Cullen.——Chutes: General and Mrs. Tom Thumb, Count and Baron Magri, and Bothwell Browne's Gaiety Girls in Dilly-Dally.——Fisher's: Phroso, and Nellie Nichols and co. in a new sketch. OSCAR SIDNEY FRANK.

TOLEDO, O.—Arcade: Week Feb. 19-24: The headliner was Delight Baruch and the Broomstick Witches. Others were: James F. McDonald, Naiomi Mull, the Ahrens, Klein and Clifton, Seiora, Hague and Herbert, and Barry and Johnson.——The Bowery Burlesquers furnished a combination of good music and funny comedians to the Empire patrons. C. M. EDSON.

CINCINNATI, O.—The Columbia Feb. 19-24 had Madame Avery Strakosch, T. Nelson Downs, Charlie Case, Willie Zimmerman, Macart's monkeys, the Six Vans, John W. World and Mindell Kingston, and Emil Hoch, Jane Elton and co.——People's had Carr's Thoroughbreds, giving one of the best performances of the season.——Thiese's Casino Girls were at the Standard and pleased large business. H. A. SUTTON.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): Goolman's dogs and cats Feb. 19-24, but Gould and Suratt made the hit of the bill. Three Westons, Trio Scipio, Argenanti, Charles Leonard Fletcher, Gus Williams, Avon Comedy Four, and Girard and Gardner completed the bill. Business continues large.——Empire (Charles Zimmerman, mgr.): Jolly Girls co. 19-24. Innocent Maids 26-3. PEARL KIRKWOOD.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): Bernac's Circus delighted crowded houses Feb. 19-24. Felix and Barz, Tom Hearn, Gracie Emmett and co., Green and Werner, Three Roses, Harry Brown, and the Hennessey's, a local team.——Item: Mr. Poli is giving handsome souvenirs every Friday afternoon at both theatres. JANE MARLIN.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.) continues as popular as ever. Week Feb. 26-3: James T. Powers and co., Annie Abbott, Mollie Ryan (second week), Julian Eltinge, Quigley Brothers, Barrows-Lancaster co., Belle Stone, Martin Brothers, Ezzelle and Vernon, Delmore and Darrell, Three Madcaps, Solomon II. ALBERT S. L. HEWES.

JERSEY CITY, N. J.—Bon Ton Theatre (Thomas W. Dinkins, mgr.): Williams' Ideal Extravaganza co. Feb. 19-24 pleased fine business. Sam Devere's co. 26-3.——Item: The police benefit will take place at the Bijou Theatre April 16-21, and the six Cuttys and the Three Keatons have been booked as headliners. WALTER C. SMITH.

WASHINGTON, D. C.—Chase's, week Feb. 26: Joseph Hart and Carrie De Mar, Staley and Birbeck, Harry Edson's dog, Mullen and Corelli, Milt Wood, Kita-Banzai Troupe, and Jack Norworth.——The London Gaiety Girls are at the Lyceum Theatre, with the Merry Burlesquers to follow 5. JOHN T. WARDE.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Week Feb. 12-18: Snyder and Buckley, Mirzl Von Wenzl, Baron's burlesque menagerie, Three Mitchells, Les Brunis, Vernon Troupe, Estelle Wordette and co., and Eight Allisons. DON W. CARLTON.

SYRACUSE, N. Y.—Grand (C. H. Plummer, mgr.): A good bill was made up of Howard's ponies and dogs, Harmony Four, Burrows and Lancaster co., Carter and Bluford, Eight Cornallas, Ida O'Day, Swift and Buckley, and kinetograph Feb. 19-24, and drew large houses. E. A. BRIDGMAN.

OMAHA, NEB.—The Creighton Orpheum week of Feb. 18 presented the Orpheum Road Show to S. R. O. The programme consists of Campbell and Johnson, Edgar Bixley, Jules and Ella Garrison, Winona Winter, Marian's dogs, Sisters and Brothers Ford, and Ye Colonial Septette. J. R. RINGWALT.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Week 19-24: Madame Slapoffski, Carleton Macy and Maud Hall, Sam Watson's Farmyard, Celina Bobe, Parros Brothers, Acra, the Meers, and Ford and Wilson.——Star (F. W. Stair, mgr.): California Girls pleased admirers of burlesque. J. A. M. NEIL.

BUFFALO, N. Y.—Shea's week Feb. 19 offered Padette's Orchestra, Motoring, Alice Pierce, Reiff Brothers, Hoey and Lee, Duryea and Mortimer, and Fitzgibbons-McCoy Trio.——The Garden did a big business with Black Crook, Jr.——Colonial Belles at the Lafayette to excellent business. P. T. O'CONNOR.

BALTIMORE, MD.—Maryland: Rice and Cohen, Callahan and Mack, Wetpert Trio, Orpheus Comedy Four, Le Clair and Hart, and Therese Dorgeval.——The Monumental presents the Parisian Belles. London Gaiety Girls 5. HAROLD RUTLEDGE.

FALL RIVER, MASS.—Savoy (Al. Haynes, mgr.; George A. Haley, res. mgr.): Feb. 19-24: Military Octette, Mosher, Houghton and Mosher, Lillian Shaw, Gates and Nelson, Booker and Corbley, Coakley and McBride, and Dixon and Holmes pleased. Attendance large.——Sheedy's (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): Gus Edward's School Boys and Girls, William H. McCart, John L. Kearney and co., Musical Bennetts, Hathaway and Walton, Carson Brothers, George W. Day, and Les Remos. Big houses.——Boston (Charles Schlesinger, res. mgr.): Nellie Hartford's Burlesque co., Helen Jewell, Kohler and Marion, Hallman and Gannella, Dan Malumbia and Hattie Dixie. Fair attendance.

LONDON, CAN.—Bennett's Theatre (C. W. Bennett, prop.): Week Feb. 19: The Valpos, Dancing Richards, Great Sears, George Yeomans, Marlow Plunkett and co., Crescent Comedy Four, and Armstrong and Bally make up a good bill. Business good.——Items: The local Elks have arranged with Manager Bennett to make this a benefit week in aid of funds to erect a monument to those who fell in the South African War.—Manager Bennett has decided to devote his attention to his local house, and has disposed of the lease of his theatre in St. Thomas to Marcus and Raun, of New York, who will open 26.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; Ernest B. Mitchell, res. mgr.): The Elmore Sisters are featured Feb. 19-24. Charles Dickerson in a rural monologue, Mary Dupont and co., Eckert and Berg, Bailey and Austin, Nanon Jacques, and Darras Brothers pleased.——Items: Special interest is felt in awaiting Francis Owen and co. 26-3 in The Benediction, because of Mr. and Mrs. Owen's connection with Poli's Summer Stock co. of 1905.—Bridgeporters are turning out to welcome Charles Dickerson, of this city. Mr. Dickerson is far and away better than the average monologist.

LOWELL, MASS.—Opera House (Fay Brothers and Hosford, mgrs.): Week Feb. 19: Callahan and Mack, Searl and Violet Allen, Four Collinis, Grace Leonard, Anderson and Goines, the Kates Brothers, and Duffin Ridgway Troupe. Good bill; large house.——Hathaway's (F. G. Mack, mgr.): Patty Brothers, Allini's ape, Gorman and West, Five Columbians, Irene Lee, James B. Donovan and co., and Eddie Leonard and co. Pleased.——Boston (J. H. Tibbitts, mgr.): James Bookas, Johnnie Whalen, Perry and Randall, Helen Jewell, and the Valdings.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.; John W. Hathaway, res. mgr.): Week Feb. 19-24: Ned Nye and co., Maddox and Melvin, Trojs, Alburtus and Miller, John P. Clark, and Chassino. Good business.——Items: C. Edwin Dudley has been offered the position of stage director of the Hathaway Stock co., which will occupy Hathaway's during the Summer.—Fay Brothers and Hosford's sale of the Lowell Opera House to Cahn and Grant leaves Andrew E. Hathaway's theatre the only vaudeville house in Lowell.

WINNIPEG, CAN.—Dominion Theatre (David Douglas, mgr.): Week Feb. 12: Will Ezke, Bennett Sisters, Juggling Normans, Jack Gardner, Galbreth and Farrell, Count De Buts and Brother, and Grace Jackson made one of the best bills of the season to capacity houses.——Bijou (Nash and Burrows, mgrs.): Hanson and Drew, Bijou Stock co. in Farmer Allan. Morey Long, the Griggs, and the Viviana. Good bill; large houses.

MAHANOY CITY, PA.—Family Theatre (E. F. McAtee, res. mgr.): Feb. 15-17: Marvelle and Gleason, Anger and Hanley, the De Macos, Harry Green, Walter and McGill, and Cherry and Bates. 19-21: C. O. Cowles and co., Brothers Kennard, Tom and Gertie Grimes, Fralley and Fralley, De Camo, and Esmeralda to very good business.——Item: Harry Green, after many weeks of popular singing here, has been transferred to Shamokin.

POTTSVILLE, PA.—Academy (M. Reiss, prop.; Charles Hausman, mgr.): Week Feb. 19: Kriesel's animals, Taylor Sisters, Harry Holman, Waller and Magill, Cherry and Bates, Howard May, and Hornmann to big business. Isle of Bong Bong 22. The Show Girl 23.——Family Theatre (Hersker and D'Esta, props.; H. D'Esta, mgr.): Johnston, Davenport and Lorella, Garnella and Shirk, Curtis and Adams, Harry and Anna Ladella, Leonza, and James McInerney to good houses.

CARBONDALE, PA.—Grand (M. Reis, lessee; G. W. Lowder, mgr.): Week Feb. 19-24: Naiada and co., Victoria Parker's dogs, Bruce Miller, Sanford and Darlington, Ralston and Son, and Thomas Miller. Business very good.——Family (Harry D'Esta, gen. mgr.; Harry Knoblanch, bus.-mgr.): The Four Emperors of Music, Mr. and Mrs. Stuart Darrow, Josef Yarrick and co., Delmore and Darrell, Epps and Loretta, Mlle. De Lora, and Edward Rosser. Crowded houses.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): S. R. O. week Feb. 19-24, with Maribel Seymour, Franz Ebert and co., Alice and Henry Taylor, John Birch, Trovolio, and Rice and Elmer.——Corinthian Theatre (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): The High Rollers played to good business. Black Crook, Jr., 26-3.

DES MOINES, IA.—Empire (Mannie J. Karget, mgr.): Week Feb. 19-24: Cyclone, Joe and Myra Davis Dowling, Dunbar's goats, Ogurita Arnold, McCauley and Donavan, Nalon, Carleton and Hodges, and Frank Walsh. House packed.——Bijou (Fred Buchanan, mgr.): Cherry Sisters, Four Marvelles, Campbell and Brady, Kresko and Connelley, Alice Lewis, and Karson to S. R. O.

PORTLAND, ORE.—Week Feb. 19-25, Pantages Theatre: Gilbert Sarony and co., Caesar the Great and co., Sisters Lewis, Thomas La Rose, Myrtle Franks, and Leo White.——Star: Haviland Trio, Eddie Dolan, John J. Welch, De Rosetta and Excella, and Will C. Hoyt.——Grand: Adele Purvis Onri, Mr. and Mrs. Arthur Young, Emmonds, Emmerson and Emmonds, Twda, Emily Nice, and Harold Hoff.

DALLAS, TEX.—Majestic (Nathan Platshek, mgr.): Week Feb. 12: Swor Brothers, Jane Courthope and co., Damm Brothers, Meyers and Rosa, La Mont's cockatoos, and Herbert Mitchell. Swor Brothers, born and raised in Dallas, were the recipients of many entertainments. Week 19-24, Bellecleire Brothers, Simmons and Harris, Paulo and Marlo, Dixon and Fields, and Lavinia De Witt.

TROY, N. Y.—Proctor's Griswold (William H. Graham, mgr.): Week Feb. 19-24: William Courtleigh and co. in The Third Degree, Henson and James, Sid Baxter, Nettie Vesta, Dewitt, Burns and Torrance, Jack Mason's Society Belles, Sidney Grant, and the Tanji Troupe.——Item: Jack Mason's home is in Troy and many friends greeted him.

NEWARK, N. J.—Proctor's (R. C. Stewart, res. mgr.): Feb. 19-24: Theresa Renz, Omar Singh, Rice and Prevost, Gardner-Vincent co., Emma Carus, Miani Trio, Kelly and Violette, and Gertrude Reynolds co. Usual big houses.——Waldmann's (William S. Clark, mgr.): Transatlantic Burlesquers to good business. Week 26: Rents-Santley co.

PEORIA, ILL.—Main Street (Davis and Churchill, mgrs.): Week of Feb. 18-24: Ramsey Sisters, Charles E. Hay, Douglas and Douglas, Murray K. Hill, Clarke and Temple, Frederick Heider, pleasing packed houses.——Weast (C. F. Bartson, mgr.): Daily and O'Brien, Leonard Kane, Mills and Lewis, Crouch and Richards, Ernie and Honeger.

DUBUQUE, IA.—Bijou (Jake Rosenthal, mgr.): Beatrice McKenzie co., Four Marvelles, Cherry Sisters, Lew Wells, Robertson's dogs, Campbell and Brady, and Kathryn Coffee drew good house Feb. 12-17. La Vine and Waltons, Singer's monkeys, Hibbert and Warren, Edith Richards, Haverly and McCrea, and Kathryn Coffee 19-24.

STOCKTON, CAL.—Novelty (Alex. Kaiser, mgr.): Fair performance and good business week Feb. 12-18: Story and Van, Probasco, Genevieve Ardell, Kelly and Gibson scored.——Bell (A. M. Cox, mgr.): Good houses week 12-19. Bill: Ethel Whitesida and her "picks." Earl and Wilson, Al. Hazard, Fronie Krouse, and Frank Darnell.

PITTSFIELD, MASS.—Empire (J. H. Tebbits, mgr.): Second week opened with large attendance and a fine bill. Week Feb. 19-24: Charles H. Jones, Sidney Duncan, Mr. and Mrs. Harry Thorne and co., Miles and Raymond, Lillian Maynard, and Musical Simpsons.

LAWRENCE, MASS.—Colonial (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): Week Feb. 19-24: Charmion, Edward Clark and his Widows, Byron and Langdon, Nan Engleton and co., Carver and Pollard, Charles Baltaire, and the Luigi Trio. Excellent bill; good houses.

WATERBURY, CONN.—Jacques (Harry Parsons, mgr.): Three Keatons, Violet Black and co., the De Kock Trio, Italian Operatic Trio, Godfrey and Henderson, Couture and Gillett, and Josephine Davis Feb. 19-24. Are filling the house with well pleased audiences.

READING, PA.—Orpheum (Frank D. Hill, mgr.): Week Feb. 19-24: Jewell's Manikins, Musical Avolos, Hermany's dogs, Golden Gate Quintette, Mabel Rowland, Marshall the Mystic, and Billy Van.——Bijou (Updegraff and Brownell, mgrs.): The Blue Ribbon Girls gave a very good performance to large houses.

SPRINGFIELD, MASS.—Poli's week Feb. 19 had the Village Choir, McWatters and Tyson, the Lavine-Cimaron Trio, Three Cartmells, Hayman and Franklin, Wood and Barry, and Hill and Sylvany.——The Nelson had Clarke's Runaway Girls 19-21. Myers' Troubadours, booked for last of week, canceled.

SALT LAKE CITY, U.—Orpheum: Week Feb. 19-24: Alice Shaw, the whistler; Henderson and Ross, Mareena, Navaro and Mareena, Meehan and Manard, Mr. and Mrs. Alfred Kelcy, and Freydo Brothers.——The Bon Ton has done good business with Drew and Dean, Dunbar Brothers, Pearson and Pearson, Southern and Laurel, Brown and Wilmot, and Robert Ellis.

MANSFIELD, O.—Orpheum (C. L. Heffleman, mgr.): Edward Weatherstine, Daly Burgess, Cameron and Toledo, Lillian Weil, and Mr. and Mrs. Archie Royer week of Feb. 12 to good business. Edward Weatherstine, Annie Golden, Leonir's Marionettes, Lillian Weil, and Hill Family week of 19 to big houses.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): Week Feb. 19-25: The excellent bill drew packed houses. H. W. The Deinck and Tekla Farm, White and Stuart co., the Beanos, Johnson and Wells, Edsall and Forbes, Josselin Trio, Daisy Harcourt, and Steely Doty and co.

RICHMOND, IND.—New Phillips' Theatre (O. G. Murray, mgr.): Week Feb. 19: Lucy Wulfken, Phil and Carrie Russell, Arthur and Bessie Krona, Bryan and Blanch, Cal Laukert, and Lawrence Albertia. Very good business.

FORT WAYNE, IND.—Masonic Temple Theatre (Frank E. Stouder, mgr.): Week Feb. 19-24: Musical Goolemans, Fay, Cooley and Fay, Andy Rice, Wallace and Beech, Rice and Edwards, and Nina Barbour.

ROCKFORD, ILL.—Bijou (A. J. Shimp, mgr.): Week Feb. 12-18: Lew W. Mantelle, James Sheean, Dorothy Daw, John and Rena Saunders, Edward M. Higgins, Howard Morris, Theodore Ullmark, and Della Watson. Business good.

FORT WORTH, TEX.—Majestic (Charles B. Fischer, mgr.): Business week Feb. 12-17 was very fine. The Loretto Twin Trio, Le Maire and Le Maire, Powell and Russell, and Ann St. Clair deserve special mention.

YONKERS, N. Y.—Doric Theatre (Henry Myers, mgr.): Good audiences week Feb. 19-24. Saw Stuart, Al. Burton, Henrietta Sylva, Coakley and McBride, Laura Bennett and co., Musical Monarchs, Polsan, and Milton and Dolly Nobles.

POUGHKEEPSIE, N. Y.—Family Theatre (Victor D. Levitt, mgr.; E. B. Sweet, res. mgr.): Bill Feb. 19-24: Joe and Nellie Doner, Halbeck and Parquette, Juggling Colberts, Adair, and Metropolitan Ladies' Quartette. Crowded houses.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): Week of Feb. 19: Good houses saw Doherty's poodles, Neff and Miller, the Rooneys, Sailor and Barbaretto, S. Miller Kent, Josephine Cohan and co., Fred Niblo, and Eigona Brothers.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Week of Feb. 19: Elsie Ballard, Green and Weathers, George Martin, W. W. O'Brien, Martin and Ridgway, Frances and Rogers, Matt Bennie, and Charles W. Webster. Fair business.

LYNN, MASS.—Auditorium (Harry Katzes, mgr.): Week Feb. 19-24: Baker and Robinson, Norcross, Blain and La Marr, Ziska and King, Patrice and co., Mr. and Mrs. John Allison, Walter C. Kelley, and Kitty Tracey.

BELOIT, WIS.—Bijou (Clarence Burdick, mgr.): Week of Feb. 19-24: McCune and Grant, Schuyler Sisters, Bates and Ernest, J. J. Peters, Babe Mack, Juggling Parrotts, Maud Farrington, Harry Newman, Ruth Burtch, and Sipe's dogs and horses.

DETROIT, MICH.—Temple Theatre, week Feb. 19-24: Henry Lee, Nick Long and Idaleze Cotton, Marion Garson, Sisters Hersog-Camaras, Frank and Jen Latona, John and Harry Dillon, Phil and Nettie Peters, and Wartenberg Brothers scored.

MEMPHIS, TENN.—Grand Opera House (A. B. Morrison, mgr.): Week Feb. 19-24: Edwards, Davis and co., Charles R. Sweet, Marco Twins, Horsky, Bergere and co., Alice Lyndon Dale, Rawson and June, and Noblette and Marshal. Good houses.

LANCASTER, PA.—Family Theatre (Edward Mozart, mgr.): Very large business Feb. 19-24 and the following bill was well received: Cree, Alarcon Mexican Quartette, the Macos, Teddy Symonds and co., Hyde and Heath, and Buster Sterling.

HAZLETON, PA.—Family Theatre (Hersker and D'Esta, props.; Harry Hersker, res. mgr.): Week Feb. 19: Rialto, Three Jacksons, Tom Gillen, Musical Bartletts, Arto and Delmay, and Reese Rosser, Jr. Large and well pleased audiences.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Emmet Devoy and co., Basque Quartette, Casino Comedy Four, Bessie Carle and the Six Valdares, Harry Lamars, Wolf and Milton, and the Sharplies Feb. 19-24. Good houses.

NEW ORLEANS, LA.—St. Charles Orpheum (Louis Winston, mgr.): Excellent attendance and fair bill week Feb. 19-25, with Abd'el Kader and co., Hazardous Loop, Kennedy and Rooney, Artie Hall, Herbert's dogs, Mitchell and Cain, and La Gette.

ELKHART, IND.—Crystal Theatre (J. H. Amons, mgr.): Feb. 19-24: Otto Weaver, St. Leon and McCumsik, Wiley-Perris Trio, and Blanche Freeman.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Week Feb. 12-18: Royer and French, George Klein, Avery and Pearl, Williams and Melburn, and Orvil Reece. Big business.

EAST ST. LOUIS, ILL.—Family Theatre (L. E. Lund, mgr.): Lillian Atwood Stock co. in Master of Valley Ranch. Perry in Fairyland, vaudeville feature, Feb. 12-19. Good business and bill.

EVANSVILLE, IND.—Bijou (C. W. Sellinger, mgr.): Week Feb. 18-24: Foster and Foster, Castellat and Hall, Cora Turner, the Pierres, Carson and Willard, and William Windom.

BATTLE CREEK, MICH.—Bijou (W. S. Butterfield, mgr.): The Deacon, Florence Burnham, E. B. Higgins, Brown and Wright, Caroline Kelley, and McCord and co. Feb. 19-24.

KALAMAZOO, MICH.—Bijou (W. S. Butterfield, mgr.): Week Feb. 19: Spraguelas, Tulsa, West and Benton, David Parrish, Hugh and Bessie Lee, and Louis Lohmann.

YORK, PA.—Parlor Theatre (W. B. Pyle, mgr.): Week Feb. 19-24: Jennings and Renfrew, Harry B. Leroy, William H. Van Dora, the Tanakas, and Mr. and Mrs. Charles D. Hafford.

SPRINGFIELD, O.—Orpheum (Orpheum Theatre Co., mgrs.): Feb. 19-24: Samayoa, Thompson Sisters, Musical Harts, Emerson, Mr. and Mrs. Dick Tracy, and Al. D. Weston to good business.

TERRE HAUTE, IND.—Lyric (Jack Hoeffler, mgr.): Week Feb. 19-24: Art Adair, Leonardt, the De Lacys and Rice and Edwards, and Carrie Belle Miller. Good houses.

OKLAHOMA CITY, OKLA.—Bijou (H. A. Carleton, mgr.): Week Feb. 12: Elliott and Bolus, Anna Lonnbero, Jerry H. Hersell, Frank Condon, and the Great Bunker.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Miles and Nitram, Billy Klu Kaid, Edna Burnett, Pearl Davis, Anna Howard, and Flo Wallace drew large houses Feb. 19-24.

SAGINAW, MICH.—Jeffers Theatre (Sam S. Marks, mgr.): Miles McCarthy and co., E. Frederick Howley and co., Mikimo Jap, Stevens, Walters and co. Excellent bill; business very good.

HOUSTON, TEX.—Majestic (Frank Sturg's, mgr.): Week Feb. 19-24. Swor Brothers, Jane Courthope and co., Damm Brothers, Herbert Mitchell, and Lamont's cockatoos.

ST. JOSEPH, MO.—Crystal (Fred Cosman, mgr.): Heavy business continues. Week Feb. 11-17: Queen and Ross, William G. Rogers, Penny and Moore, Lloyd Spencer, and McCall Trio.

SAN DIEGO, CAL.—Pickwick Theatre (Palmer and Fulkerson, mgrs.): Week Feb. 12: Lew Knetzio, Belle Williams, the Gottlobs, Hallen and Rogers, Bob Edwards and boxing kangaroo. Well filled houses.

ALPENA, MICH.—Bijou (E. M. Prosser, mgr.): Week Feb. 19-24: Helm Children, Great Kreatore, Robbs and Powell, Jeandre and Ellsworth, and Maude Gavigan. Full houses.

TOPEKA, KAN.—The Crawford: Novelty and Star are doing good business.——Auditorium: Kubelik drew a big audience Feb. 12. Great enthusiasm. Duma, the magician, 16, pleased a fair audience.

SUPERIOR, WIS.—Bijou (L. O. Whittier, mgr.): The Lucadas, Louis Bates, Hanson and Drew, L. O. Whittier, and the Three Hylands pleased Feb. 19-24.

MADISON, WIS.—Flom's Theatre (Fred Flom, mgr.): Week of Feb. 19: The Britt-Nelson prize fight pictures drawing immensely at advanced prices.

SAN ANTONIO, TEX.—Majestic (E. H. Fitzhugh, mgr.): Mr. and Mrs. Gene Hughes, Captain George Auger and six other acts Feb. 18-24.

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(Continued from page 8.)

good business. Stunts (local) 23, 24. Railroad Jack 1.

RHODE ISLAND.

PAWTUCKET.—KEITH'S (Charles Lovenberg, mgr.): Albee Stock co. in Damon and Pythias week Feb. 19 to good business; Mr. Burkhart and Mr. Churchill divided the honors in the two title-roles; Mr. Dailey as Lucullus was convincing; Miss Timmons was a good Calenthe; Miss Rivers as Hermion Damon pleased; Mr. Heffern as Dionysius was excellent; the other members were satisfactory. The Man of Mystery week 26.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): The Old Clothes Man Feb. 19; fair attraction and attendance. Francis Wilson in The Mountain Climber 20; co. and play made pleasing impression; fine audience. Shepard's moving pictures 22, 23. Irene Myers co. 5-10.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): The Volunteer Organist Feb. 17; good, to large audience.

SOUTH CAROLINA.

SPARTANBURG. — GREENEWALD'S (I. H. Greenewald, mgr.): Lyman Twins 1. 81 Plunkard 9. Buster Brown 12. Manteili Opera co. 14.——WOFFORD AUDITORIUM (J. A. Gamewell, mgr.): Maro, Prince of Magic, Feb. 12 to packed house; pleased.——CONVERSE AUDITORIUM (A. L. Manchester, mgr.): The Kilties' Band 28.——ITEM: The twelfth annual South Atlantic States Music Festival will be held at the Converse Auditorium May 1-3. The New York Symphony Orchestra, with Walter Damrosch as conductor, has been engaged, together with the following artists: Madame Shotwell-Piper, soprano; Madame Katherine Fisk and Margaret Hall, contraltos; Ellison Van Hoose and Kelly Cole, tenors; Francis Rogers, baritone; William Harper, bass; David Manners, violinist; Leo Shulz, violoncellist, and Clarence Eddy, organist. The Converse Choral Society of 250 voices, with A. L. Manchester as director, will assist.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Adelaide Thurston in The Triumph of Betty Feb. 17 pleased two good audiences. James O'Neill in Monte Cristo 19 pleased S. R. O. Fremont Stock co. 20-24 opened to S. R. O. Plays: For Love and Honor, Prince of Liars, Decree of Fate, Under the Lion's Paw, Reaping the Harvest, Romance of a Bachelor, and The Girl and the Gambler. Murray Comedy co. 26-3. Little Duchess 27.

COLUMBIA.—THEATRE (A. P. Brown, mgr.): Spangles Feb. 16; fair and pleased audience. James O'Neill in Monte Cristo; first-class performance to a large and enthusiastic house. Adelaide Thurston in The Triumph of Betty 20 pleased large audience.——ITEM: The theatre is to be remodeled, and Mr. Brown will have extensive alterations made by the opening of the season.

SOUTH DAKOTA.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): Chase-Lister Theatre co. Feb. 12-16; good co.; poor business. Plays: The Little Princess, At the Risk of His Life, The Rogue's Gallery, A Cross of Gold, and The Lyndon Bank Robbery. Walker Whiteside 20. When Johnny Comes Marching Home 22. Buster Brown 28.

TENNESSEE.

NASHVILLE.—AUDITORIUM: Calve Feb. 15 delighted a very large audience.——VENDOME (W. A. Sheetz, mgr.): William Norris in The Land of Nod 17 pleased large audiences. Ben Hur 19-24 opened to large audiences. The Isle of Spice 26-28. The Heir to the Hoorah 1. Chauncey Olcott 2, 3.——BIJOU (J. W. Lyerly, mgr.): Mary Marble in Nancy Brown 12-17 pleased large houses. Billy B. Van in The Errand Boy 19-24 opened to good houses. Fantasma 26-3.——GRAND (R. A. McArdle, mgr.): Knickerbocker Extravaganzas 12-16 to good patronage. Famous Crackerjacks 19-23 opened to crowded houses. Casino Girls 26-2.

MEMPHIS.—BIJOU (Benjamin M. Stalnback, mgr.): The Ninety and Nine week Feb. 19-24 to splendid business. Frederick Montague, a favorite here, made a big hit. The Rays in Down the Pike 26-3.——GRAND (A. B. Morrison, mgr.): Sarah Bernhardt will make her Memphis appearance at this house 7.——LYCEUM (Frank Gray, lessee and mgr.): The Isle of Spice to good houses 19, 20. John Drew 22. Lily and the Prince 26. Sousa 27. Chauncey Olcott 28, 1. The Heir to the Hoorah 2, 3.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): The Eternal City Feb. 16; house and performance good. A Slave of Passion 17 packed two pleased houses. Mary Marble in Nancy Brown 20 delighted two good houses. The Ham Tree 21. The Mayor of Tokio 24. The Heir to the Hoorah 28. James O'Neill 3. My Dixie Girl 6. Sothern and Marlowe 7. Running for Office 8. Lew Dockstader 12.

KNOXVILLE.—STAUB'S (Fritz Staub, prop.): Slave of Passion Feb. 15; fair business. The Eternal City 17; big matinee; light in the evening. Mary Marble in Nancy Brown 19; big business. The Ham Tree 20. Richard Carle in The Mayor of Tokio 23. The Kilties' Band 24.

MURFREESBORO. — CITIZENS' OPERA HOUSE (H. F. Willard, mgr.): A Slave of Passion Feb. 20; excellent, to capacity.

BRISTOL.—HARMELING OPERA HOUSE (M. L. Fowler, mgr.): The Missouri Girl 16; fair, to good business.

TEXAS.

TEXARKANA.—GRAND (Ehrlich Brothers and Coleman, mgrs.): W. B. Patton in The Last Rose of Summer Feb. 13; good attraction and business. Tim Murphy in A Texas Steer 14 delighted large audience. A Human Slave 15; co. ordinary, to fair house. The Maid and the Mummy 17; two performances; not up to expectation; large audience at both performances. Mildred Holland in The Prince and the Lily 21. Yankee Consul 23. John Phillip Sousa 24. Florence Davis co. 26. Street Singer 27. Barlow's Minstrels 28.

DALLAS.—OPERA HOUSE (George Aney, mgr.): The Player Maid, with Florence Davis, Feb. 13 deserved better patronage. John Griffith in Richard III 14; light business; pleased. David Harum 15 to very nice business. Alice Nielsen in Don Pasquale 16, 17; best heard here in years; Miss Nielsen responded to curtain calls. Robin Hood 19. Tim Murphy in A Texas Steer 21. Sousa 22. Chauncey Olcott 23, 24.

GALVESTON.—GRAND (Dave Weis, mgr.): Chauncey Olcott in Edmund Burke Feb. 13 crowded the house and pleased. Mildred Holland in The Lily and the Prince 14 pleased poor patronage. Mrs. Wiggs 15 pleased large audience. Sousa 16 delighted two fair sized audiences. Creston Clarke in Monsieur Beaucaire 17 pleased poor business. Alice Nielsen 19, 20. Wills Comedy co. 22-24. Brown's in Town 25.

FORT WORTH. — GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Alice Nielsen presented Don Pasquale Feb. 13, 14, to fair houses; performance pleased. David Harum, with Harry Brown as David and a strong support 16, pleased full house. Robin Hood 17; two well filled houses; co. very strong; performance very satisfactory.

HOUSTON.—THEATRE (M. C. Michael, mgr.): A Trip to Egypt Feb. 11; moderate house. Mildred Holland 12 pleased small business. Chauncey Olcott 13, 14; S. R. O.; two performances. Mrs. Wiggs 16; S. R. O.; two performances. Sousa and his band 17; satisfaction to capacity. Creston Clarke in Monsieur Beaucaire 19. Alice Nielsen 22, 23.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): Harry Brown in David Harum Feb. 12 pleased a large house. Barlow Brothers' Minstrels 13 pleased a crowded house. Robin Hood 14 pleased good business. John Griffith in Richard III 17 drew well. Sousa's Band 19. Chauncel Olcott 20. Tim Murphy 22. Creston Clarke 24.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Mrs. Wiggs Feb. 12 pleased S. R. O. Robin Hood 13 pleased large attendance. Willis Musical co. 15-17 in Trip to Atlantic City, Two Old Cronies, and Sweet Sixteen; good business at popular prices. Woman Hater 5. Yankee Consin 6. The Maid and the Mummy 8. The Heir to the Hoorah 17.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gillis, lessee and mgr.): Mooney's moving pictures Feb. 13, 14; fair houses; best moving pictures ever here. Hmpty Dumpty 16; crowded house. David Harum 17; satisfactory, to good house. Robin Hood 20. Sousa's Band matinee 21.

MARLIN.—ARLINGTON OPERA HOUSE (J. G. Oltorf, mgr.): Kilties' Band Feb. 2; good attraction and house. Humpty Dumpty 5; bad. Trip to Egypt 10. Creston Clarke 26.——ITEM: Mlle. Hoffman, magician, and Professor Talkerton, ventriloquist, joined the Humpty Dumpty co. here.

SAN ANTONIO.—GRAND (S. H. Weiss, mgr.): Mrs. Wiggs Feb. 13, 14; excellent co.; good business. Chauncey Olcott 16, 17, pleased capacity. Sousa matinee 18; excellent, to S. R. O. John Griffith 19. Creston Clarke 21, 22. Tim Murphy 24. Wills Musical Comedy co. 25.

CORSICANA.—MERCHANTS' OPERA HOUSE (James M. Drake, lessee; L. Jones, mgr.): David Harum Feb. 13 pleased a fair house. Robin Hood 15 pleased. John Griffith 16; small but well pleased house. Barlow's Minstrels 17 pleased two good houses.——CARNEGIE HALL: Edwin T. Bush 16.

PARIS.—PETERSON (R. P. Meehan, mgr.): Humpty Dumpty Feb. 13; poor house and attraction. Human Slave 14; fair business; pleased. Tim Murphy 15; excellent, to fair business. The Player Maid 17 pleased good house. Robin Hood 23. Sousa's Band 24.

TERRELL.—CHILDRESS OPERA HOUSE (B. M. Childress, Jr., mgr.): Florence Davis Feb. 12 failed to appear on account of storm. John Griffith in Richard III 13 to good house; very good. Harry Beresford in The Woman Hater 22. Robin Hood 27.

TAYLOR.—OPERA HOUSE (F. E. Carradine, mgr.): Robin Hood Feb. 12 delighted small house; rain. Willis Comedy co. 13, 14, in At Atlantic City and Two Old Cronies, pleased good business. The Woman Hater 3. Shadows of Sin 6.

WAXAHACHIE.—SHELTON OPERA HOUSE (N. H. Shelton, mgr.): David Harum Feb. 14 to fair house; pleased. John Griffith in Richard III 15 to good business. Barlow's Minstrels 19. Tim Murphy 20.

BONHAM.—STEGER OPERA HOUSE (J. W. Farrier, mgr.): Human Slave Feb. 12; no performance on account of big rain. Humpty Dumpty 14 failed to please good business. Player Maid 16 delighted fine business.

DENISON.—OPERA HOUSE (J. H. Gardner, mgr.): John Griffith in Richard III Feb. 12 to small house. Humpty Dumpty 15; disappointing. Tim Murphy in A Texas Steer 16; good house; pleased. She Stoops to Conquer 19. Robin Hood 21.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Humpty Dumpty Feb. 12; well filled house; pleased. Tim Murphy and Dorothy Sherrod in A Texas Steer 17 to capacity; excellent.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, mgr.): Florence Davis in The Player Maid Feb. 21. Lyceum Stock co. 26-4.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Sousa Feb. 23. Girl from Mars 3.

UTAH.

PARK CITY.—DEWEY (F. J. McLaughlin, mgr.): Hooligan's Troubles Feb. 14 pleased a large house.

VERMONT.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Marks Brothers' Dramatic co. last half of week in Lost in London, Under Two Flags, The Banker's Wife, and The Girl from 'Frisco; A1 co.; good business.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): The Mummy and the Humming Bird Feb. 19 to S. R. O.; very fine performance. House dark week 26.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.): John E. Hoban, res. mgr.): Quincy Adams Sawyer Feb. 14, 15, drew well and pleased.

WOODSTOCK.—THEATRE (A. B. Morgan, mgr.): The Mummy and the Humming Bird Feb. 15 pleased good house. Howe's pictures 9.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): The Sign of the Cross 23.

VIRGINIA.

RICHMOND.—ACADEMY (Charles I. McKee, mgr.): Buster Brown Feb. 14 (return); two packed houses. Chaperons 16; performance and co. poor. Eleanor Robson in Merely Mary Ann 19 and The Girl Who Has Everything 20, pleased capacity houses. Richard Carle in The Mayor of Tokio 21. Maclyn Arbuckle in The County Chairman 22, 23. Under Southern Skies 24. Humpty Dumpty week 26-3.——BIJOU (Charles I. McKee, mgr.): Running for Office 19-24, pleasing big business. Lottie Williams in My Tom Boy Girl 26-3.

NORFOLK.—ACADEMY (Otto Wells, mgr.): The Chaperons Feb. 17; poor house and performance. Richard Carle in The Mayor of Tokio 19 pleased a large audience. The County Chairman 20, 21; excellent co. to good business. Under Southern Skies 22. Eleanor Robson in Merely Mary Ann 23, 24. My Dixie Girl 27, 28.——GRANBY (L. Joe Le Pancher, mgr.): Hoity Toity 19-24; good business; fair performance. Running for Office 26-3.

PETERSBURG.—ACADEMY (Charles A. Bass, mgr.): Davis-Goodwyn Stock co. Feb. 12-17 (except 14) in A Daughter of Satan, War of Wealth, In Convict Stripes, Dr. Jekyll and Mr. Hyde, and Young Wild West pleased fair business. Howe's pictures 14 pleased fair house. The Payton Sisters opened for week 19 in The Man Outside to large and satisfied audience. My Dixie Girl 1. Adelaide Thurston 6. Convict's Daughter 10.

LYNCHBURG. — ACADEMY (Corbin Shields, mgr.): Spangles Feb. 13; fair, to fair house. The Chaperons 15 well pleased medium house. The County Chairman 16; good co. and fine business. Eternal City 20. The Depew-Burdette Stock co. 22-24.

ROANOKE.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Richard Carle in The Mayor of Tokio Feb. 22 and matinee. Depew-Burdette co. week of 26.

WASHINGTON.

COLFAX.—RIDGEWAY (Lennox and Larkins, mgrs.): Human Hearts Feb. 9; good business; fair co. Dixie's Colored Singers 15; good, to poor business. High School (local) in Hiawatha 16 to full house. Laura Frankenfield 22. Yon Yonson 27. West's Minstrels 9.

SPOKANE.—AUDITORIUM (Harry C. Hayward, mgr.): Shirley co. Feb. 12-17 in Trilby to crowded houses; George McQuarrie as Svengali very good.——THEATRE (Joseph Petrick, mgr.): The High School Girls 13, 14; ordinary, to good patronage.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.): Moonshiner's Daughter Feb. 6; fair co. and business. Human Hearts 15; good co.; fair business. Yon Yonson 22. Pauline Hall 26. Nance O'Neil 27. 'Way Down East 12.

EVERETT.—THEATRE (Harry R. Willis, mgr.): The Little Church Around the Corner 10.——CENTRAL (Harry R. Willis, mgr.): Pringle Stock co. 12-17. The Black Crook 14 canceled.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Fransheim, mgr.): She-Gun Feb. 15; good business. Under Southern Skies 16; fair business. Busy Izzy 19; good business. The Tenderfoot 21-2; fair business. Eternal City 24. Kelcey and Shannon 1. Howe's pictures.——GRAND OPERA HOUSE: The Factory Girl 15-17; good business. Neighborly Neighbors 19-21; good business. Governor's Pardon 22-24. Irish Pawnbrokers 26-28. Human Hearts 1-3.——BIJOU THEATRE (H. W. Rogers, mgr.): Vaudeville; S. R. O. every performance.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): Frank Deshon in The Office Boy Feb. 13 pleased good business. County Chairman 14, with Maclyn Arbuckle in the title-role; excellent, to good business. Under Southern Skies 17, matinee and night; good business; pleased. The Tenderfoot 19. Human Hearts 20. Modern Woodmen (local) 22. Mrs. Temple's Telegram 23. Hoosier Girl, matinee and night, 24.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Robert Downing in Hank Monk Feb. 2; pleased good business. What Happened to Jones 7; good performance; fair business. Jolly American Tramp 9 cancelled. Drummer Boy of Shilo 14, 15; S. R. O. Neighborly Neighbors 16; good performance; fair business. Under Southern Skies 21; pleased good business. The Great Lafayette 1. The Beauty Doctor 7. Adelaide Thurston 17.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, owner and mgr.): Frank Deshon in The Office Boy Feb. 14; excellent business. Maclyn Arbuckle in The County Chairman 15; S. R. O. Oscar Figman in The Tenderfoot 17; excellent business. The Eternal City 21. The Hoosier Girl 22. Erwood Stock co. week of 26. Wilton Lackaye 6. Wizard of Oz 10.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Carroll Comedy co. opened week's engagement to S. R. O. in One Night in June Feb. 19. Other plays: Gambler's Wife and Rip Van Winkle; co. gave satisfaction. Guy Brothers' Minstrels 27.——ITEM: E. J. Lister closes with Carroll Comedy co. 7 to join advance force of Barnum and Bailey's Circus No. 1.

PARKERSBURG.—CAMDEN THEATRE (L. M. Lachs, mgr.): The Tenderfoot Feb. 20 pleased good house. The Eternal City 22. Kelcey and Shannon 2. Wilton Lackaye 5. Howe's moving pictures 6. Hoity Toity 8.——AUDITORIUM (W. E. Kemery, mgr.): Hoyt Comedy co. 12-17; good co. and business. The Flaming Arrow 22. Human Hearts 24. Chauncey-Keifer co. 26-3.

FAIRMONT.—GRAND (J. E. Powell, mgr.): Fairmont Band Concert (local) Feb. 15; well attended. Ghosts 16; light house; fair. The Hoosier Girl 19; good house; pleased. Joshua Simpkins 20; pleased large house. Eagles' Minstrels (local) 22. Under Southern Skies 24. Human Hearts 28. Simple Simon Simple 3.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Deserted at the Altar Feb. 15; large and pleased audience. Elks' Minstrels 16; pleased packed house. Garside Stock co. opened 19 for 5 nights to big business; co. and specialties good. An Aristocratic Tramp 24. Howe's Moving Pictures 26. Porter J. White in A Fool's Revenge 27.

GRAFTON. — BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Van Dyke and Eaton co. Feb. 12-17; fair co. to good business. Plays: A Struggle for Gold, Told in the Hills, Across the Desert, Camille, Deadwood Dick and East Lynne. The Flaming Arrow 21.

BLUEFIELD.—ELKS' OPERA HOUSE (B. H. Jolliffe, mgr.): The Tenderfoot Feb. 14 pleased large house. Missouri Girl 21 pleased large crowd. Dora Thorne 3.

WESTON.—CAMDEN OPERA HOUSE (Wheelan and Edwards, mgrs.): Joshua Simpkins Feb. 15; good business. The Hoosier Girl 20 to good business.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): The College Widow Feb. 14 packed the house and was received with no less enthusiasm than a winning Wisconsin football game. Lew Fields in It Happened in Nordland 15 to an overflowing house; the star's initial appearance here was an ovation. Eternal City 26.——ITEM: Dorothy Tennant, leading woman of The College Widow co., became ill after their Madison engagement and was taken to a hospital in Milwaukee the following day.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber, mgr.): Eva Tanguay in The Sambo Girl Feb. 14 pleased good audience. Pink Hussars 16; one of the finest productions this season; played to good house. Eight Bells 19 played to full house. Hi Henry's Minstrels 22, matinee and night. Fond du Lac Choral Society (local) in Billee Taylor matinee Saturday 24 and Monday night 26. Rev. F. W. Gunsaulus (lecture under the auspices of the Baptist Lecture Course) 27. Louis James 6.

RACINE.—BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): K. of P. Minstrels (local) Feb. 13, 14; fine performances to large audiences; arranged and given under direction of Menzo Waite, formerly a member of Primrose and West's. A Romance of Coon Hollow 18 pleased two good houses. Edward Waldman in Dr. Jekyll and Mr. Hyde 22. Paris by Night 25.——BIJOU FAMILY (F. J. O'Brien, mgr.): Continuous vaudeville to large patronage.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Emily Erickson Greene in That Little Swede Feb. 15 to fair house. Marching Through Georgia 18 to good house; performance well rendered and received. Uncle Josh Spruceby 22. Shadows of a Great City 25.——BIJOU (F. J. O'Brien, mgr.): Vaudeville to fine business all the week.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Henry E. Dixey in The Man on the Box Feb. 15 to good business; co. gave good satisfaction. Byrne Brothers in Eight Bells 18 to capacity. Eva Tanguay in The Sambo Girl 19 pleased large audience.——UNIQUE FAMILY (Ed P. Kline, mgr.): Continuous vaudeville daily to crowded houses.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Eva Tanguay Feb. 16; good business. The Pink Hussars 17 pleased large audience. The Two Orphans (local) 23; direction of Mrs. Lucy Baker. Hi Henry's Minstrels 24, matinee and night. Uncle Josh Spruceby 25, matinee and night.

JANESVILLE.—MYERS' GRAND (Peter L. Myers, mgr.): The Pink Hussars Feb. 14, 15; light business; pleased, especially the pony ballet; played two nights here on account of big snowstorm; couldn't make jump to Sheboygan. The Man on the Box 16; capacity; pleased. Howard Stock co. 26-3.

SUPERIOR.—GRAND (C. A. Marshall, mgr.): Piff! Paff! Pouf! Feb. 15; good, to big business. Kerry Gow 19. Paris by Night 3. My Wife's Family 9. Checkers 15. Sousa's Band 18. Babes in Toyland 19.

OSHKOSH.—GRAND (J. E. Williams, mgr.): The Pink Hussars Feb. 15; good house and performance. Eva Tanguay in The Sambo Girl 18; house crowded and pleased. Eight Bells 20. White Stock co. week 22.

MARINETTE.—SCOTT OPERA HOUSE (William Steinle, mgr.): Eva Tanguay Feb. 17; excellent, to S. R. O. Lewis James in Virginius 2. Gilmore's Band 15. Buster Brown 19.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): The Liberty Belles co. Feb. 16 failed to appear.

LA CROSSE.—THEATRE (Gage and Wohlbuter, mgrs.): The College Widow Feb. 13; S. R. O. Lew Fields in It Happened in Nordland 17; large house.

ASHLAND.—GRAND (A. D. Kuhn, mgr.): Rip Van Winkle Feb. 28. Howard Stock co. 5-10.

STEVENS POINT.—GRAND (R. B. Johnson, mgr.): Eight Bells 21.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Howard Dramatic co. Feb. 26-28.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle, lessee and mgr.): Lewis Morrison in Faust Feb. 14; good production and business. Paul Gilmore in Captain Debonnaire 17 pleased good business. The Old Homestead 19. West and Vokes in A Pair of Pinks 22. Cousin Kate 5. The Girl from Sweden 10.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Cousin Kate 28. Della Princie 1-3 canceled on account of sickness. Return of Spinsters 21 (local).

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Ellis Stock co. (return) drew a delighted house Feb. 19 in The Rajah; hits made by Ed Ellis, Edna Brothers, and Dowra Booth, while Evelyn Francis scored in a boy part. A Strenuous Time 22. The Devil's Auction 23, 24.——YORK (R. J. Armstrong, mgr.): New York Opera co. had The Little Duke underlined for 15-17, but repeated Jack and the Beanstalk, Girl from Paris, and The Telephone Girl; attendance good. Spencer Star Course 19. Boston Ideal Club String Quartette 23 and matinee 24.

KINGSTON, ONT.—GRAND (D. P. Brannigan, mgr.): The Fays Feb. 12-19 pleased large audiences. Marks Brothers 20-24 opened in The Sporting Duchess to S. R. O. Other plays: An Alabama Home, The Whirlwind Harvest, A Devil's Lane, and The Canadian. Charley Grapewin in It's Up to You, John Henry, 26. The Sign of the Cross 27. Digby Bell in The Education of Mr. Pipp 7. Little Johnny Jones 8.

LONDON.—GRAND (John E. Turton, mgr.): Martin's U. T. C. Feb. 16, 17; three performances to the usual big business. George H. Summers' Stock co. 19-24 is only drawing light. Plays for the week are: The Gambler's Wife, Why Women Divorce, The Little Minister, Rip Van Winkle, Leah the Forsaken, The Fugitives and For Her Child's Sake. Orient Club Minstrels (local) 26. In New York Town 28.

HALIFAX, N. S.—ACADEMY (J. D. Medcalfe, mgr.): Ellis co. closed two weeks' engagement Feb. 17; A Point of View was the success; Edna Brothers, the leading woman, made a great hit. Devil's Auction 19-21; large and well pleased audiences. Albani 23. Waite Comedy co. 24. Kirkby Lewis concert at Orpheus Hall 20; large audience.

ST. CATHARINES, ONT.—GRAND (C. H. Wilson, mgr.): The Fatal Wedding Feb. 16 to good business. Sultan of Sulu 17; excellent, to capacity. Over Niagara Falls 23. Girl of the Streets 1. Charles Grapewin in John Henry 3. Al. H. Wilson in The German Gypsy 5. Pretty Peggy 9. Shadows of a Great City 10.

WINNIPEG, MAN.—THEATRE (C. C. Lindsay, mgr.): Pauline Hall in Dorcas Feb. 12-14 pleased good houses. Louis James in Merchant of Venice, Ingomar, Virginius, and Richelieu Feb. 15-17; excellent, to large houses. Little Johnny Jones 19, 20. Piff! Paff! Pouf! 21-24. Rob Roy (local) 26-28.

GUELPH.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Fatal Wedding Feb. 14; fair co. and business. Labor Concert (local) 15; fair. The Sultan of Sulu 17 cancelled. Over Niagara Falls 28. In New York Town 3. Pretty Peggy 7. The Albani Concert co. 17.

OTTAWA.—RUSSELL (P. Gorman, mgr.): The Devil's Auction Feb. 15, 16; good business; fair performance. Peggy from Paris 19, 20; satisfactory. Pittsburgh Orchestra 21. Firemen's Concert 22, 23 (local). The Fays week 26 (return). GRAND (R. J. Birdwhistle, mgr.): Girl of the Streets 22-24.

PETERBOROUGH.—GRAND (R. H. Bradburn, prop. and mgr.): The Fatal Wedding Feb. 19; good to fair house. The Fays week 20; small house. A Girl of the Street 26. It's Up to You, John Henry 27. The Sign of the Cross 28.

ST. THOMAS, ONT.—GRAND (D. M. McIntyre, mgr.): Al. W. Martin's U. T. C. Feb. 14 pleased good business.——BENNETT'S VAUDEVILLE THEATRE (J. H. Alos, mgr.): Pauline (hypnotist) 15-17; fair business.

CHATHAM, ONT.—GRAND (F. H. Brisco, mgr.): Martin's U. T. C. Feb. 15 pleased two crowded houses. Peck's Bad Boy 21. Little Johnny Jones 24. Summers Stock co. 26-3. Pretty Peggy 5. Her Only Sin 6.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (H. C. Johnson, mgr.): Al. Martin's U. T. C. Feb. 20; performance and house good. Fatal Wedding 21. Over Niagara Falls 28. A Girl of the Streets 28.

SHERBROOK.—CLEMENT (F. M. Clement, mgr.): The Devil's Auction Feb. 19; pleased crowded house. Harmonic Band Concert 20; S. R. O.

PETROLIA.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, mgrs.): Peck's Bad Boy Feb. 17; small house.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, mgr.): Martin's U. T. C. Feb. 19; to good business.

BERLIN, ONT.—OPERA HOUSE (Frank Ford, mgr): A Fatal Wedding Feb. 15; good business; fair performance. Girl of the Streets 27.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brandenberger, sole prop. and mgr.): Over Niagara Falls 2. Pretty Peggy 6. Y. M. C. A. 8.

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The above is an excellent likeness of Egbert Van Alstyne, the gifted composer, whose song successes have made his name a household word. Mr. Van Alstyne, with his writing partner, Harry Williams, arrived in New York a little more than three years ago, and they began their career as song writers with little more than a lead pencil, some manuscript paper and a big supply of ambition. Mr. Van Alstyne's success has been almost phenomenal, as he has written at least a dozen substantial song and instrumental successes in the short space of two years. For a time he appeared in vaudeville, playing his own compositions, and in many cities his receptions were practically ovations. Within the past six months he has written the music for Tom, Dick and Harry and The Belle of Avenue A, two successful productions recently seen in New York. Mr. Van Alstyne's latest is entitled "Cheyenne" (Shy Ann), a novelty song which is as original in style as was his famous "Navajo." Mr. Van Alstyne and his wife, Louise Henry, are at present enjoying an extended trip in the South.

DOWN IN MUSIC ROW.

Felix Feist's clever novelty song, "Can't You See I'm Lonely?" continues to meet with the approval of the audience wherever it is presented. Felix Feist is still in the West in the interest of Leo Feist.

The C. C. Pillsbury Company, of Minneapolis, reports big sales on its numbers—"On a Holiday," "Ruby Blue" and "Eleanor," all of which are popular with singers.

C. L. Partee's publications, including "On the Side Streets Around the Town" and "Back, Back to the Dairy," by Al. Trahern and Lee Orean Smith, are receiving their share of attention.

Verne Armstrong's dainty love song, entitled "I Could Learn to Love You if You'd Let Me Try," continues to win many friends. It is a good song and is sung by good singers.

Jessie Mae Hall continues to use the dainty juvenile song, "I Won't Play Unless You Coax Me," and the latest novelty song, "Cheyenne," to good advantage.

Many top liners have introduced the new "Mocking Bird" song, "When the Mocking Birds Are Singing in the Wildwood," by Arthur Lamb and H. B. Blanke. This ballad shows every indication of becoming a popular hit.

The Vincent Bryan Music Company reports that its songs, "What's the Use of Knockin'?" and "Right in This Old Town," are in great demand, both by singers and music buyers. This firm has issued a new song, entitled "Poor Old Man," which is being used extensively.

The rustic ballad published by New York Publishing Company, entitled "Since Nellie Went Away," is attracting much attention. Singers now using this song report that it is a favorite everywhere.

Arthur P. Jackson is making a feature of "The Belle of the Ball," "It Makes Me Think of Home, Sweet Home," "Dreaming, Love, of You" and "Would You Care?"

Anna Driver, a favorite singing comedienne, who has been with many leading companies, is filling a few dates in vaudeville. Miss Driver has just put on a new repertoire of songs which includes "Since Father Went to Work," "Little Girl, You'll Do," "Young Antelope" and "Milo."

Dave Lewis is singing "When Mose with His Nose Leads the Band," assisted by a chorus of ten girls.

Shepard and Ward are playing the Eastern circuits and continue to sing Morse and Drislane's

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VOL. II. NEW YORK, March 3, 1906. No. 44

In our last issue the name of Mr. Harris' new song, "THE BELLE OF THE BALL," was omitted through a typographical error, and the hundreds of letters received at this office asking for same is really surprising. By the looks of things "THE BELLE OF THE BALL" will duplicate, as we said before, the enormous success of "After the Ball." Those who have not written in for this song don't fail to do so, as it will no doubt be the ballad hit of the year.

DAVE LEWIS and his Big Comedy Act had to respond to six encores with his rendition of "Mother, Pin a Rose on Me," every night this past week at the Alhambra Theatre, and the applause after each verse was deafening. He also used in the act a dainty, catchy little song entitled "'Cause I Like You," which from all appearances will become very popular.

Miss VIRGINIA EARL continues to use "The Tale of a Stroll," and there is no doubt but that it is the hit of her act. Artists looking for a great conversation song should not overlook this number.

FRANK D. BRYAN, with his Six American Beauties, still continues to meet with popular approval with his rendition of his own song, "It Makes Me Think of Home, Sweet Home." In Boston the past week, at Keith's Theatre, the audience rose and cheered at the way the song was sung and produced.

THE BELLE OF THE BALL was sung and introduced at seven theatres in New York City last Sunday night, and beautifully illustrated in connection with a Shepard's Moving Picture Entertainment.

"When Mose with His Nose Leads the Band," "Just a Little Rocking Chair and You" and "Keep on the Sunny Side."

George W. Wilson, the well-known minstrel, states that his success with "Mother, Pin a Rose on Me," has been greater than anything he has had in the last ten years and had nothing but praise for the song, which he will continue using.

The famous Song and Jest Club, of Schenectady, N. Y., an incorporated organization containing all the well-known people in town, is about to give its sixth annual performance in the shape of a huge minstrel show. On this occasion they will introduce for the first time two new ragtime numbers, entitled "Dis Ain't No Time for an Argument" and "I Ain't Going to Work No More." The "Argument" song is the latest creation from the pen of Cole and Johnson. Several Stern songs are also included in the programme, notably "Let Me Write What I Never Dared to Tell," "In the Golden Autumn Time, My Sweet Elaine," and "When the Evening Breeze Is Sighing Home, Sweet Home." The show is to continue for several nights and all the seats are already sold.

Le Roy and Maxwell, vocalists, are meeting with success in the vaudeville houses singing "Dreaming, Love, of You," "Just One Word of Consolation," "The Tale of a Stroll" and "Sister." They have received several offers to join a prominent musical comedy on the road, but owing to their success in vaudeville they will stick to their "first love."

Agnes Miles, of Miles and Rickards, has added Drislane and Morse's "Starlight" and "Keep on the Sunny Side" to her list of songs.

James Aldrich Libbey reports success with his new march song, entitled "The Song Our Boys Sang, Our American Sailor Boys," which he is using to advantage in vaudeville.

The Spook Minstrels featured "Just a Little Rocking Chair and You" at Keith's, Boston.

Two young men from Boston have struck a winning song. It is a coon shout, with the peculiar title, "Let Him Who Is Without Sin Throw the First Stone," and tells a humorous story of a colored parson who gets into difficulties with his flock. Tascott, the well-known coon shouter, was one of the first to use it and reports that he is doing excellently with it. The Bradfords are using it with the J. J. Flynn Stock company at the Opera House, Lawrence, Mass. Henry Myers at the Howard Athenæum used the "Sin" song for his closing number. Al. Stearns is using it at the Bijou Theatre, Clinton, this week, while Charlie Clark put it on with Austin and Stone's Minstrels. For a starter, therefore, "Let Him Who Is Without Sin Throw the First Stone" has covered a good deal of territory and will no doubt be sung all over New England shortly, with the rest of the country to follow.

Henry and Gallott, New York's favorite song illustrators, have introduced "The Belle of the Ball" and say it is the biggest hit they have played and has met with greater success than any song Mr. Harris has written in years. They also make a feature of the march song, "Sister."

Jack Drislane and Theodore Morse are touring Massachusetts and Rhode Island in the interests of their new songs, "Keep on the Sunny Side," "Just a Little Rocking Chair and You" and "When Mose with His Nose Leads the Band."

George H. Thomas, the well-known illustrator, and his staff of singers introduced "The Belle of the Ball" in Brooklyn at five different theatres last Sunday night and every slide thrown on the canvas was received with applause.

Mills and Morris are on the Orpheum Circuit and report success with "Keep on the Sunny Side" and "Just a Little Rocking Chair and You."

Anna Palmer is using several of F. B. Haviland Publishing Company's songs, "Starlight," "Daddy's Little Girl," "Just a Little Rocking Chair and You" and "Keep on the Sunny Side" being among them.

Alice Warren reports success with "Keep on the Sunny Side."

NOTES OF NEW THEATRES.

It is reported that the Montana Amusement Company, which controls the majority of the vaudeville theatres in the Northwest, is looking for another theatre in Butte, and it is whispered that the corporation has made an offer to Manager Dick Sutton for the Grand Opera House. If this plan fails it is likely that the concern will build a new vaudeville house in Butte, which can also be used to book the strong independent attractions, such as Mrs. Fiske, Sothern and Marlowe, Mrs. Carter, Blanche Bates, and others who are at present excluded by the syndicate management of the Broadway Theatre.

The Olympic Theatre Company has been formally organized in Cincinnati to conduct the new theatre being erected in Seventh Street, between Walnut and Main Streets. Rudolph K. Hynicka is president and treasurer of the company, Mr. Ryan is vice-president and general manager, and Henry J. Schulte is secretary. Mr. Ryan retains control of a majority of the stock. According to present calculations the Olympic will be ready for business on Sunday, Aug. 26. While this playhouse is nearing completion ground is being broken for the new house to be erected by the Henck Opera company on Vine Street.

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I don't like you any more;
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I won't play unless you coax me;
I don't care—I'm mad at you.

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